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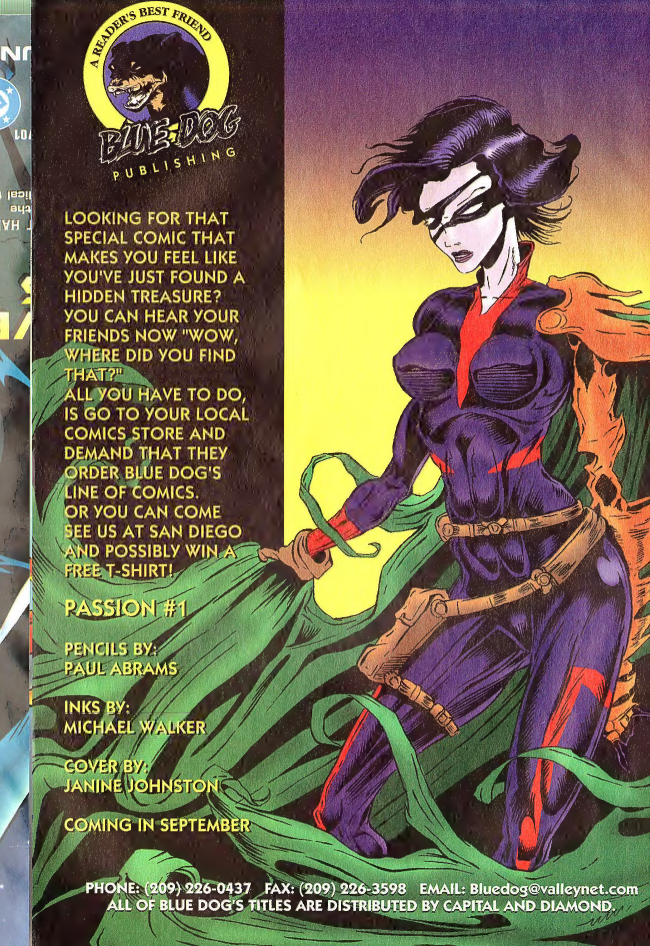
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fanfare

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ANYTHING TO COMPLAIN ABOUT?

Complaints.

As the Editor of an internationally distributed comics magazine, I hear a lot of them. And what's great is that I hear complaints from both the publishers *and* the fans. So in a sense, I get the best of both worlds… or the worst, depending on how you look at it.

Often, when I hear these complaints, I get a little irritated myself. I'll give you a perfect example. Someone will walk up to me at a show and say "All comic books these days are crap! There will never be another Frank Miller's **Batman: The Dark Knight**!" At this point I'll nod and agree, as I can honestly say there will never be another book like **Batman: The Dark Knight**. And there will never be another Alan Moore's **Watchmen**. Sorry, that just the way it is. Times change, people change, and inevitably, the books follow suit.

But to say all books produced today are crap, well, that's just wrong. *Some* of them, of course, and I think we all know that. But *all* of them… I don't think so.

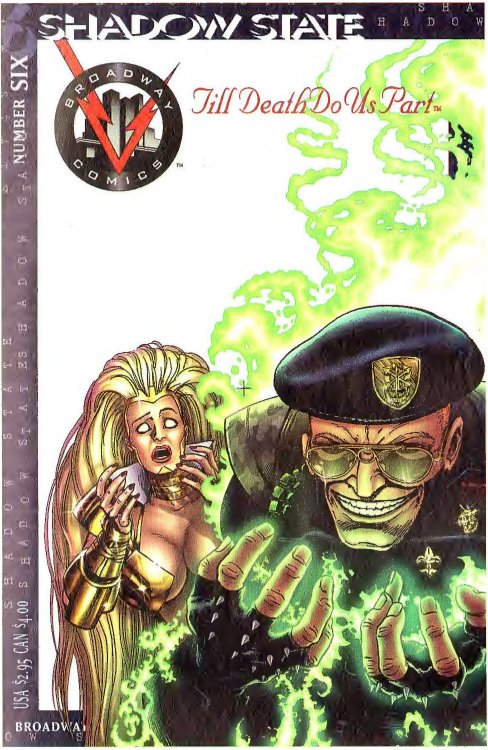
Hard as it may be to believe, some comic collectors look at just a few core books and immediately throw up their hands and condemn the industry. They don't look at some of the amazing new titles that are coming out these days. Classically made books like **X-Men**, **Kingdom Come**, **Incredible Hulk**, **Sandman Mystery Theatre**, and, of course, **Sin City**. Newer titles like **Fatale**, **Kid Supreme**, and **Witchblade**. And books that are really coming into their own, holding unique places in the industry, such as **Books of Magic**, **Wild C.A.T.S**, and **Poison Elves**. And these are only a few.

Even though these books are great, though, I can guarantee you're not going to find a **Batman: Dark Knight** out there right now… but when you look back in 10 years, you might be surprised. For now, take a look at what's being offered every month, and check out a new series or title. There are a lot of great books out there.

I think, once you give some of these books a chance, you'll find that there's really not that much to complain about after all.

Later,

ON SALE JULY



Jim Shooter · Mark Shainblum · Hoang Nguyen
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COMIC BOOK PRICES: ROUND 6, 413

Dear FAN Mail:

There are no coincidences. In the Fan Mail column of **FAN** #12, Dennis Prichard comments upon what he perceives as the high cost of comic books, especially certain titles in black and white. I'd not have been especially prodded to write except for (a) your call for replies and (b) the "Company News" comment in the same issue regarding **Elfquest** #2: "With three different storylines and 64 pages, you can almost forgive the $4.95 cover price for this black and white book."

Well, all right. Perhaps on someone's absolute scale of what a comic book ought to cost, five bucks is high. To me, half a million dollars for a car is high. Ten million for a house is high. The same economic considerations that allow Hondas to be sold for a tiny fraction of what Lamborghinis cost, that cause subscriptions to esoteric low-circulation newsletters to run hundreds or thousands of dollars per year while **Newsweek** goes for well under a dollar an issue—these considerations obtain just as much in the publication of comic books as elsewhere. We do what we do in order both to satisfy those who enjoy our work and to stay in business. Mr. Prichard wonders why certain individuals sell their wares for what he clearly feels is a high cover price. The answer is: Because they can. Sufficient numbers of readers (in the case of **Bone**, for example) feel that $2.95 is acceptable to them. If Jeff Smith decided to raise the cover price to $3.95, would **Bone**'s circulation stay where it is? I don't know. It's his market call to make.

In the particular example of **Elfquest**, however, I would like to point out that, of all the (let's keep it to black and white) independent/alternative comics I've looked at lately, **Elfquest** has consistently had the best "bang for the buck" of any of them. By this I simply mean the cost per page of story (not the total page count of the issue). Pick up an issue of **Cerebus**, of **Poison Elves**, of **Strangers in Paradise**, of **Wandering Star**, you choose. Count the number of story pages and divide into the cover price. I bet you'll come up with a cost per page of over eleven cents, and up. Now look at the new **Elfquest**, which has four (not three) stories per issue. Fifty-six pages of art for $4.95. Less than nine cents per page.

I'm not playing some sort of penny-here-penny-there game to show off the fact that I can use a calculator. I am saying to Mr. Prichard that there are other considerations than greed that affect the price of a comic book in today's market. And given all of that, what Warp charges for **Elfquest** is nothing to be forgiven.

Sincerely,
Richard Pini—Publisher
Warp Graphics

JOUSTING IN THE FANTASY LAND

To The Fine Folks at **FAN**:

I first encountered Mr. Chin's letter at the Oakland WonderCon when Mike Renegar handed me a copy of the newest **FAN** (#12) and said "You're gonna love this."

Now I find myself with time to joust in the fantasy land that Chin obviously lives in. In his open letter to the comics community, Chin expressed that he was shocked when the main character of DC's **Preacher** series, a priest, said the dreaded "F" word and fornicated. I guess it didn't bother him that **real priests** in the **real world** have made headlines molesting little boys, having homosexual liaisons with other men of the cloth and going to prison for tax fraud. These are only a few of the many sinful acts that have been covered up by leaders of organized religion for many years—centuries to be exact. I'm pretty sure that Ch in his naivete hadn't thought about the Catholic church's practice of selling "indu gences" during the middle ages. For thos not in the practice of studying history (something I highly recommend for the next wave of social nay sayers) an indul gence was the practice of selling forgive ness for sins yet to be committed. This w a practice the Catholic church used to ge little richer in a very poor world. This lett could very easily become a book outlinir the crimes of centuries of men doing the evil in the name of God; however there a already plenty of those in existence at yc local library. Someplace Chin should visit but I think his hair would turn white at th idea of his son perusing data about the Crusades, the Spanish Inquisition or per haps the Salem witch trials. Maybe fictio wouldn't shock Chin so easily if he did more with his life than follow trends in comic books. People of Chin's ilk enjoy a state of "ignorance is bliss."

I, myself, have been very surprised that D has published such an overtly nasty boo as **Preacher**, but, then again, how risky is this book? Risks come a lot easier for a c poration watching its sales figures consi tently erode in a collapsing industry.

Preacher isn't that big of a risk though. A hollow core with lots of nice f/x and no emotional nerve endings. It's a fun ride but it never really stays with you. That's why it sells so well, Chin. It shocks you without truly burning you. When you punch someone in the soul with genuir ly shaking work you get blacklisted, a la Boneyard Press, and people are afraid t carry your books. People know that Gar Ennis is on a leash held by DC. Preacher girlfriend will get a gunshot to the head but God will bring her back for some la reason or another and the sheep will bl happily because nothing really bad is going to happen to any of the main cha acters. This is a serial after all. They'll sav

POLL POSITION

Each month in **FAN**, we ask you, the reader, your opinions on different aspects of the comic collecting industry. After tallying the results, we'll publish them right here for all the world to see, including the head honchos who are calling the shots at your favorite (and not-so-favorite) companies. So clip this out, copy it, or write your response on a post card and mail it to POLL POSITION c/o Overstreet's FAN. Oh yeah, and for you cyber-people, feel free to e-mail your response to FAN, just be sure to mention POLL POSITION in your header. All reponses must be received by July 24, 1996 in order to be tallied.

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FAN MAIL

that for when the sales wane.
I've been waiting for a puffed up empty shirt to whine about **Preacher** and watch the mini-controversy swirl about when the answer is right in front of his face. I don't like Chin's books. I don't buy Chin's books. I don't run around screaming about how the mindless drek published by Parody Press is going to bring this industry to its knees and all the fans will become empty headed drones. They won't. The world's not going to end. Take the face paint off, Chin. Your 15 minutes in the light as a circus clown are over.
But don't fret Chin. Your letter has not come to naught. I thought about the **Bible** stories idea. Just for you, Don Chin, Boneyard Press will be putting out a special Christmas issue of **Flowers on the Razorwire** (our anthology of erotic horror and poetry) filled with genuine **Bible** stories (the book that more people have died in the name of than anything else ever put forth on this planet). It's going to be a majestic piece of work alright and I'm extending an invitation to all the professionals in the industry to take a crack at the **Bible** and do a little story in this special issue. The pay ain't great, but there's no one tugging on a leash around your neck, either. When was the last time Marvel let anyone play with the **Bible**? For those interested, I'm easy to find. I'm in the book.
So are you Don.

Sincerely,
Hart D. Fisher
Publisher
Boneyard Press

PREACHING TO THE CHOIR

Greetings **Overstreet's FAN**,
An open letter in defense of **Preacher**:
In your June 1996 issue of **FAN**, there was a letter from Don Chin regarding the Vertigo book **Preacher**. In this letter, Mr. Chin puts down **Preacher** every chance he gets. I feel that his criticism was unwarranted, for many reasons. For one, **Preacher** #10 is not a good "jumping on point" for the series. To really understand **Preacher**, you need to go back to the beginning and read from there. What Garth Ennis is showing us in "How I Learned to Love the Lord" is how Jesse Custer came to be the man that he is. He didn't grow up in a nice little house, with a white picket fence, or with a loving mother and father. If he had, he never would have become the man he is now. We're not supposed to like the people that consider him to be "family." We're not supposed to like the suggested incest, or the murder of a young boy, or the bestiality. Why does Jesse hate these people? This is why. **Preacher** was never meant to be "a decent, positively themed book with some Judeo-Christian spiritual overtones." If Mr. Chin had read anything at all about this book, or pretty much any other Vertigo book, for that matter, he would have realized this.

The fact that this book makes some people "fear for this industry" is what is truly frightening. The industry needs books like **Preacher** to avoid turning into nothing more than a Superhero Spawning Ground. Again, to quote Mr. Chin, "I honestly feel that with titles like **Preacher**, we, as an industry, are not ushering in a new generation of readers, but turning them away." I can't disagree more with this statement. Books like **Preacher**, **Sandman**, and **Stray Bullets** are there for when readers graduate from run-of-the-mill superhero fare. These books don't turn away readers, they keep readers from leaving the art of comic books entirely. When a reader is tired of reading the same stories repeated over and over in **X-Men**, then they are ready fo **Books of Magic** or **Sin City**. If we all shared Mr. Chin's view of the industry, the It truly would be a haven for teenage boy that like to see big busted women in spar dex. That is what we should fear.
Jesse Custer isn't a perfect man. Sure, he swears a lot. He smokes. The story can be somewhat offensive at times. But, as Maggie Thompson said the **CBG**, "They tell that offensiv story with a clarity, considered pacing, and skill." That what **Preacher** is about. Story telling. And damn goo story telling, at that.
Thank you for your time,

Jeremy Huggins
Downers Grove, IL
morpheus@xnet.com

Whaddaya mean "tired of th X-Men!?"

DOUBLE CHIN

Dear **FAN**:
In response to Don Chin's le ter, I MUST agree.
He wrote a letter in concern of the blatant disregard of what I personally call "do whatever...as long as it sells mentality in the comics industry. He was especially referring to the **Preacher** series put out by DC Comic Vertigo line.
I really wonder why **Preacher** is so "highly acclaimed?" Is it because th public likes an attack at any thing religious or righteous in this world? Why is it that almost EVERY comic I see ir the industry that deals with religion (especially Christianity) is either perver ed, warped or simply unscri tural? I know I'm jumping on a different subject than the one Don was on, but it's all relative. I illustrate and publish a Christian comic book called **Kidz of the King**. The majority of the sales come fron the Christian and secular community. It hardly sells diddly in the comic book dire market industry. Now, if I were to put my characters (preteens that are Christian superheroes) in halter tops and thongs, and had them bouncing around with ove sized chests and toting guns to do the "Lord's Will," it would probably would sell in the thousands. Whyizzat?
Personally, I'm not about censorship,

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because if we had that, I wouldn't have the right to do **Kidz of the King** and proclaim the Gospel of Jesus Christ in my comic book. As an artist, I feel I have a right to express myself like anyone else in this country, artist or not. But, somewhere a lot of publishers and artists need to know where to draw the line (pardon the pun). If you want to entertain, then entertain. That's what comics are for. Believe it or not, **Kidz of the King** DOES entertain along with delivering a positive message. And I'm not so "morally uptight" that I don't do a secular product, either. I've also created a comic book about a female heroine called **Crescent**. This comic has "slam-pow action" like a **Wonder Woman** comic, but you won't see her with a Triple D size bra size or wearing next to nothing, and many female readers have applauded me on this.
So, I guess what I'm saying is that I agree with Mr. Chin. I personally challenge my fellow publishers to take responsibility for what you're pumping in the minds of the readers out there. A lot of them are kids and they DO get access to buying your product, even WITH the "For Mature Readers Only" warning on the cover (and some of you don't even include that). Is the dollar THAT almighty to ya?

Reggie Byers
Publisher / Creator
B-Line Edutainment
Kidz of the King Publishing

COMICS FOR EVERYONE

Dear FAN Mail,

1) Responding to Don Chin's letter (**FAN** #12): Mr. Chin, hard as it may be for you to believe, I think **Preacher** is, at core, a decent book with positive themes. I have followed the book since the beginning. Jesse Custer, the hero, is a man who, to quote the old Lenny Bruce routine, is turning away from the church and going back to God. In an age where more and more, we hear of abuses committed by members of the clergy, is this so surprising? I am not, for one moment implying that all real life preachers are abusers. I know very well that religion can be and is a positive force in many people's lives. But there are people who have no need of organized religion. Preacher is such a man. The issues you thumbed through and sampled each took place in parts of a fairly complex multi-issue story line. The Vertigo books have been criticized, not wrongly, for being almost inpenetrable for new readers, so it's not completely surprising that you may have made some incorrect assumptions. The scenes you describe do take place, but the impression I get from your letter is that you believe the book was glorifying such behavior. I disagree. The characcter who has intercourse with a chicken, urinates on and then kills a boy is an evil character, is presented as such, and is punished for his actions. The same goes for the character who has the bisexual orgies and yes, more sex with animals. As for Jesse, well, all I can say is that not everyone considers occasional profanity, fornication, and smoking (tho' the very smell of it makes me sick) to be deserving of stern penalties. I'd also mention that most of the events in this story took place in flashback, to a time before Jesse Custer donned the preacher collar. And the woman he made love to is one who he has expressed and maintains love for through the series. Yes, the series is graphic. But it carefully implies more than it shows.
You state that you are reluctant to take your child into comic book stores; that is surely your right as a parent. But comic book stores are not becoming "soft-core porn shops" any more than your local chain bookstore is. Comic books, if I read the reports I see in **FAN** & **CBG** correctly, are currently going through a painful growing process. The goal as I see it is an industry where there are comics for everyone who wants them. Just as there are prose books for all peoples.

2) By bringing in **Kurt Busiek's Astro City** and **Strangers in Paradise** now, Jim Lee's Homage comics have already succeeded in getting my vote of confidence. I do not believe in swearing allegiance to a company or a "universe" (the age of the Marvel Zombie is over, I hope), however I will be watching with curiosity any other creations who sign on. Who knows, I may even give them a try.

3) I enjoy the record reviews. Just though

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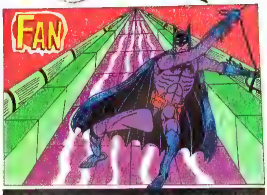
FAN MAIL



should mention that. How about reviews of the soundtrack to the film *Kids* and the band Pulp?

4) I realize I speak alone here, but frankly, if I never see another price guide again it'll be too soon. There. I said it and I'm glad.

5) Lastly, if he wants it, why not give Frank Miller some more space? That man should get into politics (I see a George Carlin/Frank Miller ticket, myself). On second thought, naah. Might take time away from **Sin City**.

Sincerely,
B.Varkentine
Sunnyvale, CA

*Unfortunately, the **Kids** soundtrack and the **Pulp** CD are a little to old, at this point, for use to review. However, if you check out "Psychotic Reactions" this month, the **School House Rock! Rocks** compilation has a track on it by Deluxx Folk Implosion. DFI also had agreat song on the **Kids** soundtrack. Now about this price guide thing...*

KIND WORDS OF THANKS

Dear **Overstreet**,
I was the recipient of the award of a one year subscription to **Overstreet's FAN** for the highest bid in this year's Pittsburgh Comicon Charity Auction. My high bid of $700 for a painting of Stan Lee with the X-Men by Chris Yamber was merely a fraction of the $5,000+ the auction raised for the Make-A-Wish Foundation.
It is thanks to the generosity of people like you and companies like yours that this kind of money can be raised for such a worthwhile cuase. Michael and Reneé George, the promoters of the Pittsburgh Comicon had nothing but praise for you and the others whose contributions made the auction so successful. Therefore, I would like to thank you on their behalf, and urge you to continue your support of their efforts to fulfill the wishes of sick and dying children.

Sincerely,
Roger L. Howard
Johnstown, PA

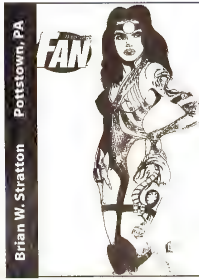
Thank you for the kind words, we're glad we could contribute.

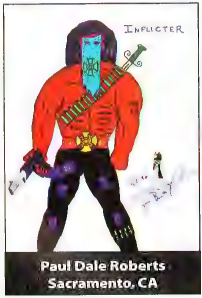
RUNNING OUT OF FAN?

FANMail:
I'm wondering do you people over at the fine magazine of **FAN** offer subscriptions to your lovely publication? I normally buy the magazine at my comic shop but sometimes it is sold out before I can get it and that is just plain bad. Like I couldn't get issue's #9 & 10 because they only order 1 book a month. I just barely got # 11 too! I just received my copy of **Witchblade** #1/2 in the mail and it is fantastic. So if you don offer subscriptions, begin to, because you'l get many more readers.

Viper
via the Internet

*This is a complaint we've heard from a number of readers. First, we encourage you to tal to your retailer to see if they can order more copies of **FAN**. At the very least, maybe your retailer can reserve you a copy. If not, on pag 191 of this here very magazine, we have sub scription information.*





YOU LIKE TO DRAW? YOU LIKE TO WIN?

Starting this month in **FAN**, when you send in **FAN** art to our letters pages, we'll be picking the best of the batch for that month to win some ridiculously outstanding prize pulled the vast underground **FAN** vault o'valuables. That's right, if your piece is judged to be the best, you win! So get those pencils moving and mail off your art soon. Be sure to include your name, age, address, and phone number, and, remember, nothing you mail us is returnable, so keep your originals. Cut-off date for this issue's entries is July 19, 1996. All decisions are final, and all prizes will be awarded. Employees of Diamond, Inc. and Gemstone Publishing, Inc. are not eligible (as if any of them could draw anyway).

YANCY/BUTLER/KALEB

HellBorne

#1

MORBID ANGEL
KNIGHTCROSS
ARIZONA
SHADOWVIPER
POIZON

The Saga Begins

WRAP-AROUND CHROMIUM COVER

ON SALE IN SEPTEMBER!

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DC's Turning Japanese... We Really Think So

With the recent run away success of manga and anime product, it was only a matter of time before one of the "big two" jumped aboard that train. Now, through the Paradox Press imprint, DC will be publishing the wordless adventures of **Gon**. Paradox's Group Editor, Andrew Helfer, told us a little about the project. "**Gon** is the adventures of a 65 million year old dinosaur living today. He's a twelve inch tall dinosaur with powers and abilities far beyond those of any other twelve inch dinosaur in the world. What's interesting about him is that he lives in the modern world and he interacts with modern creatures. He can be cute, he can be destructive, he can be menacing, he can be the friend of the herbivore and the terror of the carnivore set."

Gon was developed by Masashi Tanaka for a Japanese manga zine titled **Morning**. A clear indication of the character's popularity is the near doubling of the magazine's circulation whenever **Gon** would appear. "Everytime a **Gon** story appears," explained Helfer, "the circulation of the magazine, which sells a million copies a week, actually goes to like 1.7 million copies a week. Perhaps the only thing that prevents him from being a total phenomenon is the fact that, unlike a lot of the other manga that comes out of every week, Tanaka works by himself and he draws one story approximately every four months. It takes him a long time to draw a story, and when you look at it, you realize it's perhaps the most detailed comic art that's available in any language."

Helfer seemed to hint that **Gon** may be just the beginning for DC's involvement with the Japanese comic scene. "There are a lot of things out there that are really interesting," he told **FAN**, "but I think more to the point of what Paradox tries to do is to find those interesting, off-the-wall kind of projects. It's kind of creating order out of chaos, trying to find things that we believe will interest people and expand the market. When people look at something like **Gon**, that's so instantly accessible and interesting to look at, I suspect it will be our easiest sale yet."

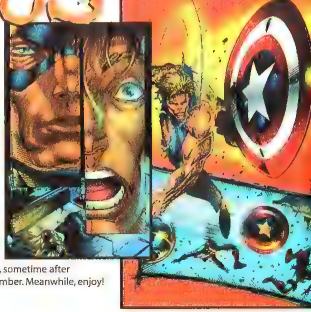
Paradox is planning four monthly 112 page **Gon** books priced at $5.95. Each issue will contain three stories, all self-contained. The first issue ships this month

DC's new Manga project, Gon.

the facts upfront

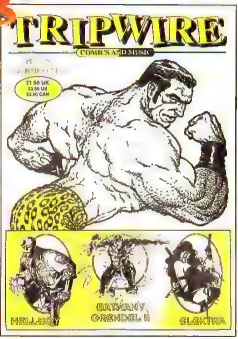
The New Captain

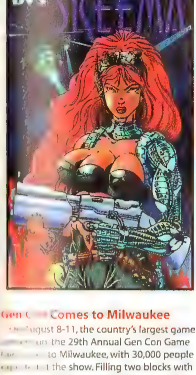
Thanks to the friendly folks at Extreme Studios, **FAN** offers you a first look at Rob Liefeld's new Captain America. With a real nod to the classic look of the character, Liefeld has integrated his own style with an echo of Kirby's Cap. Look for the full book, with word balloons, sometime after Onslaught in September. Meanwhile, enjoy!



Never Mind the Bullocks, It's Tripwire

[illegible] comics in the United Kingdom have often complained about being unin[illegible] when it comes to the most current releases from the states. But since the [illegible] *Tripwire*, those fans have gotten the latest in comics news, interviews, [illegible] at the same time as the rest of us fortunate cads over here. Issue 13 fea[illegible] views with Pete Milligan, Frank (**Flex Mentallo**) Quitely, and Dean (**Terminal City**) Motter, as well as loads of reviews, including looks at Milligan's **Girl** Matt Wagner's **Batman/Grendel II** #1, and some books you may never have heard of in these parts before. #13 also takes a look at the "British Renaissance" [illegible] in self-published and indie comics in the homeland, complete with [illegible] addresses on how to get at these little gems. And don't miss their con[illegible] where you could win one of ten sets of **Kingdom Come** #1-4. As for [illegible] yourself a copy of the latest **Tripwire**, write to them at 41 Parkside, Mill [illegible] NW7 2LN, England. With plenty of snotty columnists and editors [illegible] at nice Joel Meadows) and that famous British wit, each issue is a [illegible] 0 (US), which includes postage. For more information, feel free to fax [illegible] Tripwire blokes at 01144-181-959-4192.





Skeema Puts the Thrill Back in Comics

This summer, Digivision Studios brings you the newest, most explosive comic yet—**Skeema**. Trying to save her own planet and Earth from a killer virus, Skeema leaps into action with the very first issue of her own book, as created by Stan Padro and Oscar Perez. Padro spoke to **FAN** recently about the thrill he found in comics when he was a child. "Now that I'm older," he explained, "I still get that thrill. It feels good to know that somehow, I can now continue that tradition for someone else." Padro promises **Skeema** will be the most thrilling book out there. What's more, he insists that the book will be printed to match orders received, a strategy that's sure to keep this high quality book in high demand as well. Padro and Perez are dedicated to their products, and with this release, it's certain to show. Look for **Skeema** in July, and get ready to be thrilled by comics again.

Gen Con Comes to Milwaukee

[illegible] August 8-11, the country's largest game [illegible] the 29th Annual Gen Con Game [illegible] to Milwaukee, with 30,000 people [illegible] the show. Filling two blocks with [illegible] 200 events, Gen Con will feature [illegible] celebrity guests, including Garrett [illegible] (*Star Trek Voyager*), Walter Koenig (*Star* [illegible] fans Stephen Sansweet, and sci-fi [illegible] Stephen R. Donaldson. Other highlights [illegible] 1 million-dollar art show, a costume contest, and $15,000 in prizes. To register, fax the show at (414) 248-0389, or e-mail to [illegible]con

Gamers enjoy last years Gen Con® Game Fair.

New Sci-fi Line Changes Name

[illegible] announced recently that due to an unexpected trademark challenge for the name "Matrix," it has changed the name of its [illegible] fiction imprint from Matrix to Helix. According to Stuart Moore, the line's Senior Editor, "It's the quality of the books that mat[illegible] no one will be disappointed on that score." The change in name will not affect any of the new titles, and all titles will arrive in [illegible] scheduled, with **Cyberella** by Howard Chaykin and Don Cameron debuting in early July.

Wondercon 1996

The summer convention season opened with an absolute bang. Oakland California was the site once again for the 10th annual WonderCon. Overall attendance was estimated at more than 10,000, up 30% from last year. But we don't want to bore you with words we're going to let the pictures do the talking.

Picture kind of says it all, doesn't it?

Just an average group of comic readers enjoying a copy of **FAN**.

Jeff Smith takes time out of his busy schedule to sign and sketch for the fans.

Bad boy Dan Fraga spent some time at the **FAN** booth...when he wasn't signing, he could be found kickin' some dope rap at night. Awwww yeah!

The charming and vivacious Christina Z (the Z is classified), co-writer of the popular **Witchblade** series from Top Cow.

Rikki Rocket, formerly of Poison, and Mark Williams have to hold fans at bay with copies of their self published **Sisters of Mercy**. The fans kept screaming "every rose has it thorn" over and over and over.

The music was loud, the line was long, and the fans just kept coming. Chaos! has got it going on.

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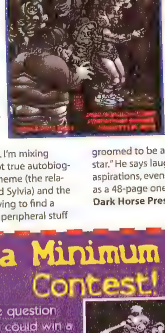
the facts upfront

Bob Fingerman Will Work For Minimum Wage

Don't let the title of Bob Fingerman's new critically acclaimed series **Minimum Wage** fool you; he's never even had a day job. In fact, his art has been paying the bills for the last 12 years. During that period, he's done work for **Cracked** and a lot of girlie magazines, "but," he says, "I only got involved in comic books about six years ago. My first comic was a solo collection of stuff I did for the girlie magazines, that Eros stuff. From there it strangely spiraled into **Teenage Mutant Ninja Turtles**, a wierd segue. Both mutant things: giant mutant breasts and then giant mutant turtles. After that it kept snowballing."

It snowballed into Dark Horse's unique 1994 4-issue miniseries, **White Like She**. Though he kept working in the adult comics arena, Eros still wasn't where Bob wanted to be. "I wanted to get out of the Eros ghetto. I'd done as much smut as I needed or wanted to." Fortunately, his work for Eros lead him to Fantagraphics Books, the publisher of **Minimum Wage**. Finally Bob Fingerman moved out of the ghetto for a fancy pad uptown, and he finds life there more suitable. "Right now, **Minimum Wage** is the most rewarding [of all my work] because it's the first time in my career where people are actually hiring me to do the kind of work I've always wanted to do."

Minimum Wage is the story of a young artist named Rob, his girlfriend Sylvia and their friends. Rob draws for different sex magazines and second-rate parody magazines to pay the bills. However, he dreams of jobs that are a bit more professionally satisfying. Considering Fingerman's background, this comic sounds more like his life story than fiction. He admits, "It's pretty autobiographical. I can't weasel out and say, 'Oh, not at all.' But at the same time, if somebody out there is reading it and thinking, 'Now I know all about Bob,' they really don't. It's a fictionalized take on a period in my life. Even though I set the story in present time, there's a reason why Rob is 24 years old. I'm 31. I'm looking back at a period in my life. I'm mixing chronology a lot, so it's not true autobiography. I take one central theme (the relationship between Rob and Sylvia) and the secondary themes (Rob trying to find a career) and mix that with peripheral stuff (the friendships and what have you) that has no bearing on the chronology. A lot the characters in this are real people, bu they're people I didn't even know at the time."



Minimum Wage is a book for mature readers, but when you consider Bob's pa work experience with adult comics, that not surprising. "Not that I'm sitting here getting my jollies, but [the sex in] this b is probably the closest to erotic that I've come. It's the only thing that has any fe ing in it. Everything else was just goofy, stuff has more to do with human emo- tions."

Aside from **Minimu Wage**, Bob is also doi work for **Penthouse Comix**, his **White Lik She** miniseries might collected in trade pa back by Fantagraphi and he has an upcon project for Dark Hor which he describes a "my first opportunity professionally do th kind of over-the-top humor I like to do. It called 'Otis Goes to Hollywood.' It's abou big dumbbell that g discovered by a Hollywood agent ar groomed to be a direct-to-video actio star." He says laughing, "I have low-bu aspirations, even in print." This should as a 48-page one-shot or be serialized **Dark Horse Presents**

It's a Minimum Wage Contest!

Just answer the question below and you could win a pair of **Minimum Wage** figurines of Rob and Sylvia and an original sketch from Bob Fingerman!

Supporting cast member Max (Hicke holds one of toydom's most sought after commodities: a mint on-the-card Colorforms "The Outer Space Men" bendy toy "Colossus Rex," the man from Jupiter, is the one he's clutching. Can you name the other six alien beings and the planets they individually represent?

Write your answer and your name and address on a 3x5 card and mail it to **Minimum Wage/FAN** Contest, Gemstone Publishing, Inc., 1966 Greenspring Drive, Suite 405, Timonium, MD, 21093.

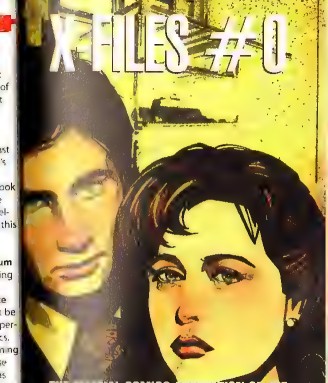
NAME

ADDRESS

ZIP PHONE AGE

Void where prohibited by taxation, lotteries of all kinds, contrary to morals and common decency, and in Connecticut. All rights reserved. Contest is open to everyone except employees of Gemstone Publishing, Inc., Fantagraphics Books, Comics, Gemstone Publishing, and Diamond Inc. and examples for every day except just names. Entries must be received by September 1, 1996. Winners will be announced in the November issue of Gemstone Publishing. Inc reserves the right to substitute prizes of equal or greater value for those listed. Those Prizes will be awarded in the name of the contest winner(s) only. We are not responsible for lost, late, misdirected, or damaged entries.

X-FILES #0



THE OFFICIAL COMICS ADAPTATION OF THE ORIGINAL PILOT EPISODE
BY WRITER/CREATOR CHRIS CARTER.
ADAPTED BY ROY THOMAS AND JOHN VAN FLEET

DRAGONHEART #1

THE EPIC FILM ADAPTED BY DAVID ANTHONY KRAFT,
RON LIM AND RICK MAGYAR
COVER BY THE HILDEBRANDT BROTHERS

SPACE: ABOVE AND BEYOND
"THE GAUNTLET" #1 (OF 2)

AN ALL-NEW ADVENTURE BY ROY THOMAS
YANICK PAQUETTE AND MICHEL LACOMBE
COVER BY MARKUS HARRISON

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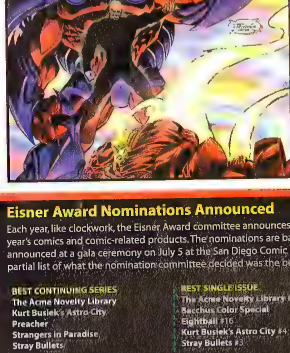
ELRIC #0 "ONE LIFE FURNISHED IN EARLY MOORCOCK"
BY NEIL GAIMAN
AND P.CRAIG RUSSELL

AND COMING IN JUNE...

MARS ATACKS BASEBALL SPECIAL #1
AND
HERCULES: THE LEGENDARY JOURNEYS #1

the facts up front

Despite how busy he is, Bob keeps his eyes on the future. "Eventually, I'd love to branch out and do other kinds of stuff." Even superhero comics? "I don't really have that many prejudices against anything being done right now, it's just a matter of doing what's available to me. The only stumbling block would be since I don't read any of that stuff, I wouldn't know any of the back story. Unless they lost their minds and said, 'Do whatever you want,' and I could reinvent things. If someone said, 'How'd you like to come up with something new? A new super hero,' I'd be tempted to give that a crack, because I could probably bring a fresh perspective to the whole thing. Since I'm not a fan of it, I'd be coming in with, hopefully, something that hadn't been done." Although he admits, "I certainly couldn't draw the Image way, and I never would want to. But if there was some kind of mass-psychosis, if that British mad-cow disease suddenly hit the offices at Image, and they started foaming at the mouth saying that they needed this thing to be drawn in a funny style, I'd gladly do it. I'll be a junior Sergio Aragones." But he does concede, "I'd love to do more writing, because I can do it a lot quicker than I can draw. If I could start supplementing my income by writing material for oth people, that would be great."



Onslaught = Professor X?

As **X-Men** #54 hits the stands, revealing that Onslaught was Professor X, Marvel went ahead and issued a press release stating Onslaught was in fact Charles Xavier *combined with* Magneto, a fa which is not revealed in **X-Men** #54. Additionally, the press releas hinted that Captain America "will be defeated," which will act as alyst for Rob Liefeld assuming the reigns on the title

The **FAN** staff had varying reactions to the identity of Onsalug including:

"They took the easy way out."-Scott Braden

"I still think it's Stryfe."-Mike Renegar

"What do you mean he's Onslaught?"-Jeff Dillon

"I never trusted that Xavier guy."-Benn Ray

Eisner Award Nominations Announced

Each year, like clockwork, the Eisner Award committee announces their nominations for the best of the previous year's comics and comic-related products. The nominations are based on artistic merit, and winners will be announced at a gala ceremony on July 3 at the San Diego Comic Convention. So, without further ado, here is a partial list of what the nomination committee decided was the best of 1995. And please, no wagering.

BEST CONTINUING SERIES
The Acme Novelty Library
Kurt Busiek's Astro-City
Preacher
Strangers in Paradise
Stray Bullets

BEST NEW SERIES
Black Hole
The Book of Ballads and Sagas
Kurt Busiek's Astro City
Optic Nerve
Preacher
Stray Bullets

BEST ANTHOLOGY
Big Book of Conspiracies
Blab #8
Drawn & Quarterly
Weird Business
Zero Zero

BEST GRAPHIC ALBUM—NEW
Adolf: A Tale of the Twentieth Century
Dropsie Avenue: The Neighborhood
Fairy Tales of the Brothers Grimm
Jar of Fools, Part 2
Stuck Rubber Baby

BEST WRITER
Kurt Busiek, **Kurt Busiek's Astro City**
Garth Ennis, **Preacher**
Neil Gaiman, **The Sandman**
Alan Moore, **From Hell**
Grant Morrison, **The Invisibles**

BEST SINGLE ISSUE
"The Acme Novelty Library #4
Bacchus Color Special
Eightball #16
Kurt Busiek's Astro City #4
Stray Bullets #3

BEST SHORT STORY
"Caricature," **Eightball** #15
"Horsing Around with History," **Uncle Scrooge Adventures** #33
Jimmy Corrigan, "**Blab #8**
"Klingon Battle Helmet," **Confessions of a Cereal Eater**
"Pink Frosting," **Optic Nerve #2**
"The Eltingville Comic-Book, Science-Fiction, Fantasy, Horror and Role-Playing Club: In Bring Me the Head of Boba Fett," **Instant Piano #3**

BEST SERIALIZED STORY
"The Chuckling Whatsit," **Zero Zero #2-7**
"Naked City," **Preacher #5-7**
"Palestine: In the Gaza Strip," **Palestine #6-9**
Strangers in Paradise #1-8
"The Wake," **Sandman #70-72**

BEST WRITER/ARTIST—DRAMA
Charles Burns, **Black Hole**
Howard Cruse, **Stuck Rubber Baby**
Will Eisner, **Dropsie Avenue: The Neighborhood**
David Lapham, **Stray Bullets**
Joe Sacco, **Palestine**
Osamu Tezuka, **Adolf: A Tale of the Twentieth Century**

BEST COVER ARTIST
Frank Miller, **X #18-21, Sin City: The Big Fat Kill** and **Silent Night**
Alex Ross, **Kurt Busiek's Astro City**
Charles Vess, **Books of Magic, Ice**
Age on the World of Magic the Gathering, The Book of Ballads and Sagas #1
Chris Ware, **The Acme Novelty Library, Blab #8**
Phil Winslade, **Goddess, Vamps: Hollywood and Vein**
Jim Woodring, **Jim, Jim Special**

BEST PENCILLER/INKER or PENCILLER/INKER TEAM
Geof Darrow, **The Big Guy and Rusty the Boy Robot**
Steve Dillon, **Preacher**
Milo Manara, **El Gaucho**
Al Williamson, **Flash Gordon**
Michael Zulli, **The Sandman #70-72: "The Wake"**

TALENT DESERVING OF WIDER RECOGNITION
Kim Deitch, **Zero Zero, Waldo World**, etc.
Peter Kuper, **Kafka: Give it Up!, Stripped**, etc.
Jeff Nicholson, **Father & Son, Through the Habitrail**
Joe Sacco, **Palestine**
Stan Sakai, **Usagi Yojimbo**
Seth, **Palooka-Ville**

HALL OF FAME NOMINEES

Jack Cole	Gardner Fox	George Her
Winsor McCay	Julius Schwartz	Dick Sprang
Bill Finger	Chester Gould	Bob Kane
Alex Raymond	E.C. Segar	John Stanle
Hal Foster	Harold Gray	Sheldon M
Alex Schomburg	art spiegelman	Basil Wolve

ON SALE JULY

World Wide Web *http://comics.net/www/broadway/*

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COMPANY NEWS

Hand washed and line dried by Benn (Pass Me Another Drink) Ray and Toph (Kill Me Now Please) Woodward.

ACCLAIM

Acclaim recently entered into an agreement with First Classics, Inc. that will enable them to re-publish the popular line of **Classics Illustrated** properties, as well as the rights to publish those properties as interactive software. What this means is you may soon be able to find the comic versions of **Hamlet**, **The Gold Bug**, and **Great Expectations** along side of **Spawn** and **Gen 13**. It's all part of that movement to bring better writers into comics.

AMAZE INK

In September, Zander Cannon provides a painted cover on **The Replacement God** #6. When Knute and Anne make it safely to Anne's village, there is still the matter of Anne's husband to deal with. • Also in September, just in time for back-to school-fashion, comes the Skeleton Key T-Shirt, featuring Tasmin dressed as Skeleton Key and sporting her trademark Racoon backpack (all the kids will be wearing 'em) as she runs out from a large white keyhole in the center of this cool black shirt. It's only $9.50, and that, as any sharp-dressed kid'll tell ya, is peanuts.

ANTARCTIC PRESS

The first issue of **Warrior Nun**'s new series ships in September. Be sure to look for the CD soundtrack edition as well. The book comes packaged with a CD of music to accompany it. • The first issue of **Cell** also ships in September, and, as the first book of a three-issue miniseries, this could be a good book to pick up. • Speaking of three-issue series, the final issue of **Chesty Sanchez** will also arrive on the racks in September, as it concludes the successful miniseries for Antarctic.

ARCHIE

Shipping in August will be the first issue of **Betty's Digest**, chock full of stories about Riverdale's favorite female. Perhaps it's only a matter of time before Sabrina returns with her own books as well. • **Archie & Friends** #20 ships in August as well, featuring art by Stan Goldberg. In this wacky book, a huge food fight forces the kids into repainting the cafeteria.

BIG ENTERTAINMENT

BIG Entertainment has acquired the rights to "The Crossroads," a story written by author L. Ron Hubbard (**Dianetics**, y'know, the owner's manual to the human mind). Aside from releasing the story as an illustrated novel, BIG also has plans to license the property out to other media companies.

BLACKOUT COMICS

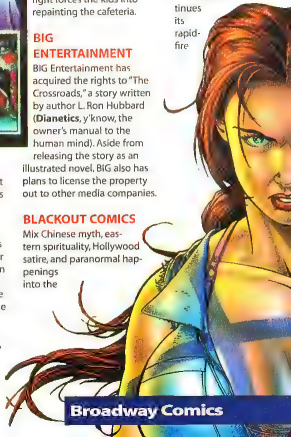
Mix Chinese myth, eastern spirituality, Hollywood satire, and paranormal happenings into the trendy and exciting world o Hong Kong action movies (think Jackie Chan + Bruce + John Woo + *X-Files*) and y get Blackout Comics newes title, **Hong Kong**. It's a gene audience title on sale in August. • In July, talented ne comer Tommy Castillo will t over as penciler in the origi issue **Hari Kari: The Beginning**. Castillo will also drawing all the interactive graphics for **Hari Kari: The Silence of Evil**, Blackout's fi CD-ROM comic.

BONGO COMICS

When Bart and Milhouse go accompany Krusty to Franc they are left to fend for the selves on the mean streets Paris as the clown drowns h sorrows (stemming from hi lack of popularity—he's no Jerry Lewis) with rich foods creamy sauces, and, of cour bad wine. Go internationale with **Simpsons** #23 in Augu

BROADWAY COMICS

It's the shock ending of the year in **Fatale** #6 when Fat bound to the sacrificial alta chains of gold, gets knifed the...bosom! See what give first, flesh or steel, in Augus In August, the House of Shooter continues its rapid-fire



assault on the industry with the relaunch of **City Perilous** #2. As the newest title in the Broadway line, this book will continue to focus on its heroes' origins.

CALIBER COMICS

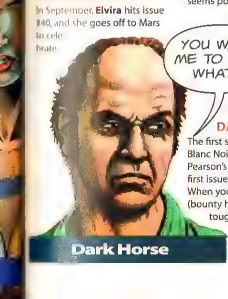
Shipping in August, watch for David Mack's **Kabuki, Masks of the Noh** Act 3. Featuring art by Mack, Terry Moore, and Tim Bradstreet, this issue will both resolve the current storyline and usher in the new series. • Debut by the same month will be **The Bandy Man**, a story which travels back and forth in time and explores the horrors associated with myth. The book features a story by Stefan Petrucha and art by Jill Thompson and Miran Kim. • Another August debut is **The Creep** (created by Phillip Swamp Thing Hester. The story concerns a strange hero in a very weird small town; he may, in fact, be more bizarre than the threats he faces.

CARTOON BOOKS

For those of you who missed the Bone Boat, in September comes a change for you to get on board, it's the **Bone Reader**. This $9.95 softcover trade paperback features selected greatest hits from the original series, now behind the scenes peaks, script pages and sketches and surprises like cool stuff from Bone creator Jeff Smith's college days. • Count the days flying by with the aid of the 1997 Bone Calendar. This full-color calendar costs $12.95 and ships in September.

CLAWFOOT COMICS

In September, **Elvira** hits issue #40, and she goes off to Mars to cele brate



Unfortunately, when her rocket ship is stolen, she needs to find some other way to get back home. Evidently, Mars is a hotspot for rocket ship-jacking.

COCONUT COMICS

Warcat #2 ships in August, featuring 40 pages of action and adventure as well as the screwball comedy of The Sophistikats. The issue also includes golden age reprints and activity pages, and all for $1.95, making this big book a heck of a deal.

DC COMICO

From Stefan Petrucha (regular writer on the **X-Files** comic) and **X-Files** cover artist Miran Kim comes **<Escape>**. When a computer program creates a new life form that runs amok in a futuristic Los Angeles, it's up to Sara Kelley to put a stop to its hijinks in this blend of supernatural thriller, computer cyber-technology and exciting police drama. Each of the four issues is fully painted by Marc Caribe. It's on stands now.

CRUSADE

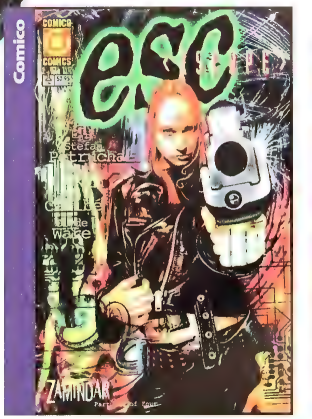
Who Is the Crooked Man is a four-issue miniseries featuring three 12-page stories in each issue. Set in a world full of paranoia, secret societies, and shadow governments, the book seems poised to leap onto the recent trend of popular paranormal tales in comics and television. Issue one appears in August.

DARK HORSE

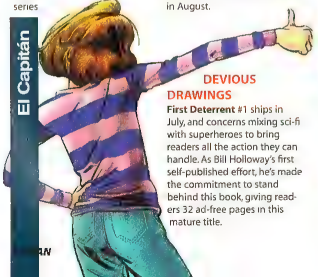
The first series under the new Blanc Noir imprint is Jason Pearson's **Body Bags**, and the first issue ships in August. When you're a body bagger (bounty hunter), you gotta be tougher than nails and meaner than a beaten mutt. When some schmuck bombs Clownface and Pops' office, they won't stop til they get a pound of flesh in retribution. • Have you missed out on the convention season? Don't worry, now thanks to Harvey Pekar's acclaimed **American Splendor**, you won't have to go ever again. In August, **American Splendor: Comic-Con Comics** tells Pekar's autobiographical experiences at the summer convention scene. One story, "The Warning," details a conversation with *Simpsons* creator Matt Groening. The illustrations are done by Scott Gilbert and Joe Zabel. Even though making fun of comic conventioners is like shooting fish in a barrel, Pekar promises his own unique perspectives.

DC

Join Prism, Risk, Argent, and Joto who, with the aid of a rejuvenated Atom, break the hold of the aliens who contol them and become the new Teen Titans. This ongoing series is scripted by Dan Jurgens and drawn by George Perez. • Be there in **Batman** #535 when writer Doug Moench and penciller Kelley Jones unleash a major new villain in Batman's world, the wretched and freaky Ogre. • Rain, a young runaway with a past of repressed lies, finds herself a witness to a terrifying supernatural court called the Juris. These 5 tortured spirits who haunt a mansion have



been putting ordinary people on trial for their buried truths. **House of Secrets**, from Vertigo, is written by Steven T. Seagle and features art by Teddy Kristiansen. • Little Dick Grayson is all grown up at last. How did Batman's former sidekick grow up? Well, not by changing his name or costume. He's all grown up because he finally has his own ongoing monthly series **Nightwing** #1 (with writer Chuck Dixon and artists Scott McDaniel and Karl Story) ships in August. • It's 2012 AD and Europe has been torn apart by WWIII. Through the carnage walks the last survivor of the world's most successful assassination team. She's a weapons master whose trademark disguise is a nun's habit. She's Bloody Mary. Garth (**Preacher**) Ennis' new book in DC's sci-fi line, **Bloody Mary**, is set to ship in August.



DEVIOUS DRAWINGS

First Deterrent #1 ships in July, and concerns mixing sci-fi with superheroes to bring readers all the action they can handle. As Bill Holloway's first self-published effort, he's made the commitment to stand behind this book, giving readers 32 ad-free pages in this mature title.

DIVERSITY

From the military's secret side, comes a team of super-powered soldiers: the Alpha Corps. And from Diversity, **Alpha Corps** #1 will ship in July, with 32 full-color pages and a variant, acetate cover. With art by Brent Evans and Walden Wong, this looks to be the start of Diversity's next hot title.

DREAM CATCHER PRESS

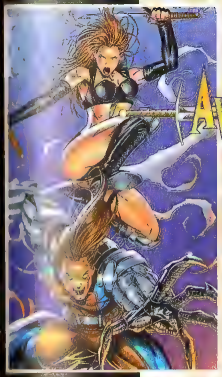
Acclaimed horror novelist Don Davis will be writing Dream Catcher's newest title, **Armies of the Night**. Based on an idea for a novel Davis had years back, the new comic will be a dark fantasy adventure chronicling the trials of grief-stricken Jonathan Chance as he must make ammends for releasing a power that could destroy the powers of good forever.

EL CAPITÁN

In July comes the first release of the collected hardcover, **Stray Bullets Volume #1 "Innocence of Nihilism"**. This book collects the first 7 issues of David Lapham's critically acclaimed series in a deluxe, oversized (9" x 12") format.

FANTAGRAPHICS

In August, Buddy and Lisa's already volatile relationship gets even shakier after she get some much needed psychotherapy and Buddy reconnects with a well-adjusted and functional school chum in **Hate** #24 • It's Issue #20 of **Naughty Bits**, and to celebrate, creator Roberta Gregory sends her main character Bitchy Bitch on vacation and focuses on some of the supporting characters. • The Action Suits, the Fantagraphics house band featuring Peter "Hate" Bagge, Eric "Slime" Reynolds,



AVENGELYNE

TOM SNIEGOSKI
ANDY PARK

AVENGEBLADE

LIEFELD
NAPTON
LEE

MAXIMUM EXCITEMENT

THIS SUMMER!

BATTLESTAR GALACTICA

ROB LIEFELD
ROBERT NAPTON
HECTOR GOMEZ

DARKCHYLDE

RANDY QUEEN
MARLO ALQUIZA
JASON GORDER

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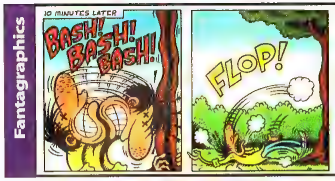


and Andy (the warehouse flunky) Schmidt have 2 new 7" releases, "Fun Flies" b/w "Your Soft Light" and "4TR Mind" b/w "My Janeane." Could these Seattle rockers be the next Nirvana? No, but order your copies today, just in case.

FIASCO

Starting in September, look for Fiasco to begin reprinting **Bizarre Heroes** #1, featuring a brand new color cover by Don Simpson, the series' creator. The issue also features the first appearance of Megaton Man's sidekick, X-Ray Boy.

GOBLIN STUDIOS

The world of Goblin isn't really a great place to raise kids. Maniacal villains' attempts to bring the populace to their knees result in chaos. The only protection the folk have is the Goblin Lord. Premiering in September is the first of a six-issue miniseries called **Goblin Lord**.

GRAPHITTI

New in August, look for Chaos! Comics Playing Cards, featuring all of your favorite Chaos! characters in a 54-card deck. The cards come in two-deck sets, and are perfect for that Chaos! fan in all of us. • Also in August, keep an eye out for the Too Much Coffee Man T-shirt. With art by creator Shannon Wheeler on a 100% cotton tee, this is something you'll be proud to be seen in on vacation this summer.

HARRIS COMICS

In October, Harris will publish the **Vampirella 25th Anniversary Special**, featuring a new cover by Frank Frazetta, the artist who first painted Vampi. **The Special** will actually be an anthology of new Vampirella tales told from different points through her 25-year history. Other talent on board includes Michael Bair, Amanda Conner, and James Robinson.

HEAD PRESS

Look for **Template** #5 in August, as Jason 4 begins his quest for vengeance against his parents' killer. As a bonus, the issue will also contain a 10-page feature that will tell the story of how Project Template was initiated. This is the first time this story has been told, so you won't want to miss it.

ILLITERATURE PRESS

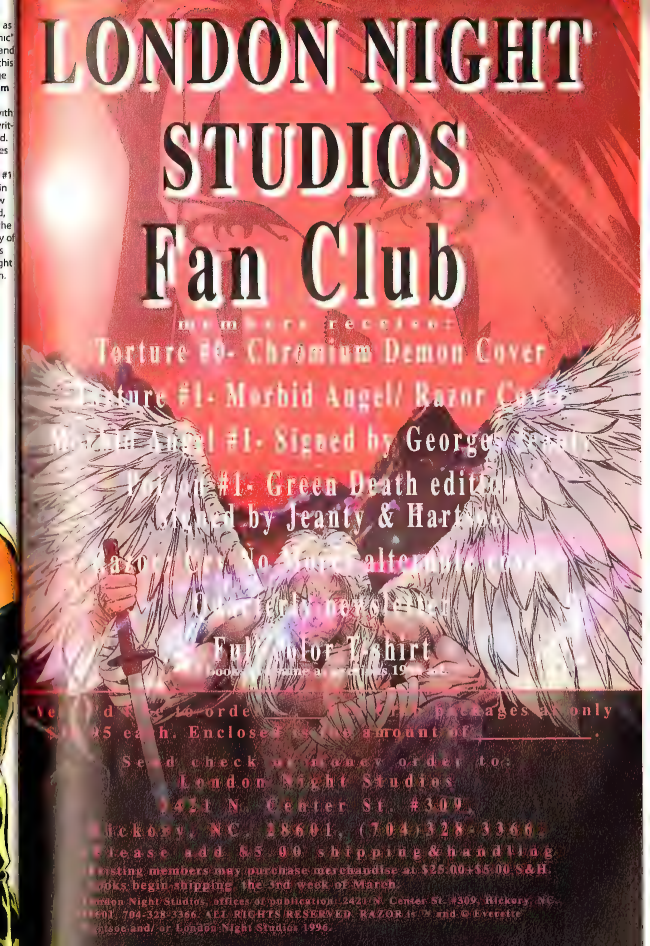
In July comes # 6 of Jason Trimmer's **Chronic Apathy**. If you've missed earlier issues, check out the **Chronic Apathy Gift Pack**. It contains issues #1-5 and a limited edition print for the low, low price of $10.00.

IMAGE

• EXTREME/ MAXIMUM PRESS

Arriving in shops this August, Extreme brings

you what they're describing "A John Woo movie in a con with **Blindside** #1. With art a writing by Marat Mychaels, t one is sure to bring you pag after page of action. • **Asylu** #7 from Maximum Press appears in August as well, w a Bloodwulf tale penciled, w ten, and inked by Rob Liefel The issue also features storie by Don Simpson, Robert Napton, and others. • **Priest** ships from Maximum Press i August, and is the latest nev book from the Lair of Liefeld with Rob himself handling t writing chores. This is a ston sin and salvation in India. It' different from what you mig expect from Maximum


LONDON NIGHT
STUDIOS
Fan Club
members receive:
Torture #0- Chromium Demon Cover
Torture #1- Morbid Angel/ Razor Cover
Morbid Angel #1- Signed by Georges Jeanty
#1- Green Death edition
Signed by Jeanty & Hart
Razor #1 w/ No Fear alternate cover
Quarterly newsletter
Full color T-shirt
Add $5 to order for Canada and $8.50 for all other countries.
Send check or money order to:
London Night Studios
2421 N. Center St. #309,
Hickory, NC 28601, (704)328-3366.
Please add $5.00 shipping&handling
Investing members may purchase merchandise at $25.00+$5.00 S&H.
Books begin shipping the 3rd week of March.
London Night Studios, offices of publication: 2421 N. Center St. #309, Hickory, NC 28601, 704-328-3366. ALL RIGHTS RESERVED. RAZOR is ™ and © Everette Hartsoe and/or London Night Studios 1996.

• MCFARLANE PRODUCTIONS

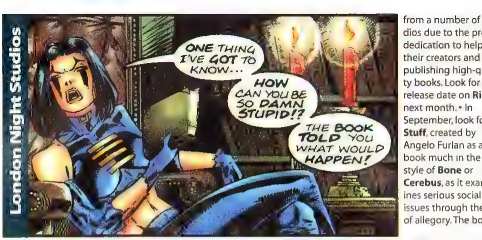
In a recent feature in **Forbes** magazine, Todd McFarlane was cited as one of the few people able to make it without becoming a part of corporate America. In response to the article, McFarlane told **FAN**, "I'm pretty pleased that the outside business world is becoming more aware of the comics industry. Anything I can do to bring much-needed attention to comics publishing is my pleasure."

• TOP COW

The first creator-owned title released by Top Cow outside of Marc Silvestri's properties will be Brandon Peterson's **Arcanum**, the studio announced recently. The book will be an ongoing series based on the story of people drawn into a struggle over the fate of mankind. No release date has been set.

LONDON NIGHT STUDIOS

In August, LNS's hottest character will team up with the leader of the upcoming **Hellborne** series in **Morbid Angel/Razor: Soul Search #1**. The studio promises the events of this 2-issue series will kick off a new life for Nicole Mitchell and lead into the new storyline of the ongoing **Razor** series. • **Sade** #1 will become available again this month in the limited (only 2,000 copies) **Balance of Pain** edition, which features an explicit bondage cover. For those of you already hooked on the series, it's hard to pass this one up. • **Razor Uncut** #25 celebrates 4 years of LNS's favorite character and brings about the presense of the new character Knyfe. The issue will also feature two covers, and be penned by Everette Hartsoe himself.



from a number of dios due to the pr dedication to help their creators and publishing high-q ty books. Look for release date on **Ri** next month. • In September, look fo **Stuff**, created by Angelo Furlan as a book much in the style of **Bone** or **Cerebus**, as it exa ines serious social issues through the of allegory. The bo

MARVEL

Marvel has struck a licensing agreement with Wilson Sporting Goods. Now tennis playing kids will have the help of The Incredible Hulk, Spider-Man, and X-Men Wolverine and Storm to aid them with their power serves. Wilson will be producing pre-strung rackets, novelty tennis balls, head bands, sweatbands and bags for children 6-14. • It seems destroying the Marvel Universe wasn't enough for Onslaught. Now he's set to ravage cyberspace with his own web site. Visit this Marvel baddie at: http://www.onslaught.com

MILLENNIUM

Imagine, if you will, a world where WWII never happened; a world where science advanced at an accelerated pace; a world where zoot suits, art deco skyscrapers and rocket car racing mesh. Imagine, if you will, **Chasis** #1. It's got a killer cover by Adam Hughes, and it's on stands now.

MYTHIC COMICS

Andrew Ford's **Rib** (as profiled in last month's Self-Service column) will now be published under the Mythic imprint, in the hopes that the fine comic will find a wider audience. Creator Ford chose Mythic

...for adults and children ... works on a number ... levels.

NBM

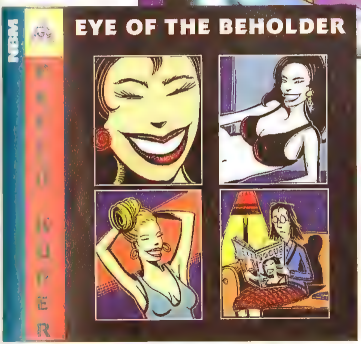
The b... comic strip to ever run ... The New York Times has ... collected for your ... pleasure. Available in ... bookstores, Peter Kuper's **Eye of the Beholder**, a silent set of ... convincing the world ... tales, intracacies, and ... We highly recommend ...

POWDER MONKEY PRESS

...eam up for the release of ... promises to be an exciting new series, **Europa and the Pirate Twins**, the Powder Monkey Press gang will be hitting the convention circuit. ... for them in Charlotte, ... San Diego, and the Dallas Fantasy Fair. Stop by, say ... tell 'em **FAN** sent ya.

SCARLET ROSE PRODUCTIONS

Look for issue number four of the book we've been raving about in FAN for months now. **Variations on the Theme**. Creator Francisco Manuel Garcia invokes on America's favorite booby, revenge, in this issue with two stories of character ... past stories facing the consequences of their ... never picked ...



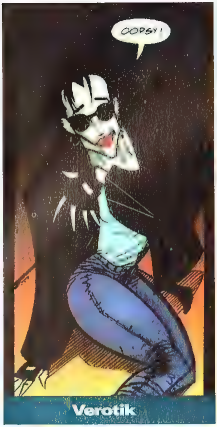
this book up but believe in the power of retribution, now's the time to start reading **Variations on the Theme.**

SIRIUS

Bao Lin Hum and Steve Blevins' fantasy/adventure series **Demongate** has broken away from its 3-issue stint and become an unlimited series • In order to better coincide with the multimedia blitz, the release of **Primal Rage** (based on the arcade and home video game) has been delayed until August. • In August, a limited edition, signed & numbered print (only 333 were made) by Joseph Michael Linsner of Lillith will be available.

SLAVE LABOR

Rebel Without a Brain Randy goes back to school and immediately gets the prom blues. Also, an autobiographical tale of passion and pornography so sordid, so twisted, it could only be called "Bizzare Wrestling Women Part III." It's all in **Slacker Comics** #10



Verotik

Slave Labor
SLACKER COMICS PRESENTS
WHY RADIO SUCKS
I DON'T GET IT. I WAITED ALL NIGHT. I WAS FIRST IN LINE. AND STILL I GOT CRAP SEATS FOR THE SHOW!!
I'LL BE FAMOUS!
FATER
I WON FIELD TICKETS FROM THE RADIO!!
ALL STATIONS ARE GIVING HUNDREDS OF TICKETS!
FATER

TIN CUP PRESS

The first book from Tin Cup is **Bitter Cake**, a 32-page sword and sorcery book shipping in July. Geared towards mature readers, the emphasis in **Bitter Cake** is on the characters' relationships and discoveries. If you can't find this fine book in your local store, nag your retailer or write creator Joel Hochman at PO Box 3741, New York, NY 10185.

TOPPS

Are aliens using Dr. Siegel to get at his pregnant patients or is the good Doctor delusional? Agent Mulder is called in to figure out why the Doctor is not only lining his walls, ceiling, and windows with aluminum foil, but encouraging his patients to do the same. Check out **The X-Files Annual** #2 and follow Mulder as he tries to get to the bottom of things.

VEROTIK

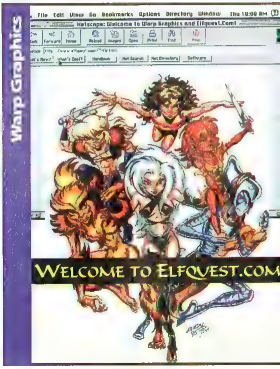
Sunglasses After Dark #5 ships in September, and it features a cover by Jason Pearson. In this one, Sonja Blue searches for her parents, but finds trouble once more with the Wheelers.

WARP GRAPHICS

On April 15th, one of the longest-running independent comics, **Elfquest**, celebrated its first anniversary on the World Wide Web. Warp Graphics, in fact, was one of the first comic book companies to devote a web site to its flagship title. Fans of elves everywhere can find the Elfquest homepage at http://www.elfquest.com

WHITE WOLF

Finally, Harlan Ellison's original teleplay to *The City on the Edge of Forever*, perhaps the most acclaimed *Star Trek* episode ever, will be released to the public. According to Ellison, the teleplay is full of "depth, emotionalism, and quality." This release should please *Star Trek* fans, if not most science fiction fans, everywhere, as, in its original form, it won the 1967 Hugo, the only teleplay to win the award. The release will also contain Ellison's thoughts (to the tune of 20,000 words) on the story, as well as thoughts from Leonard Nimoy, George Takei, DeForest Kelley, and more.


Warp Graphics
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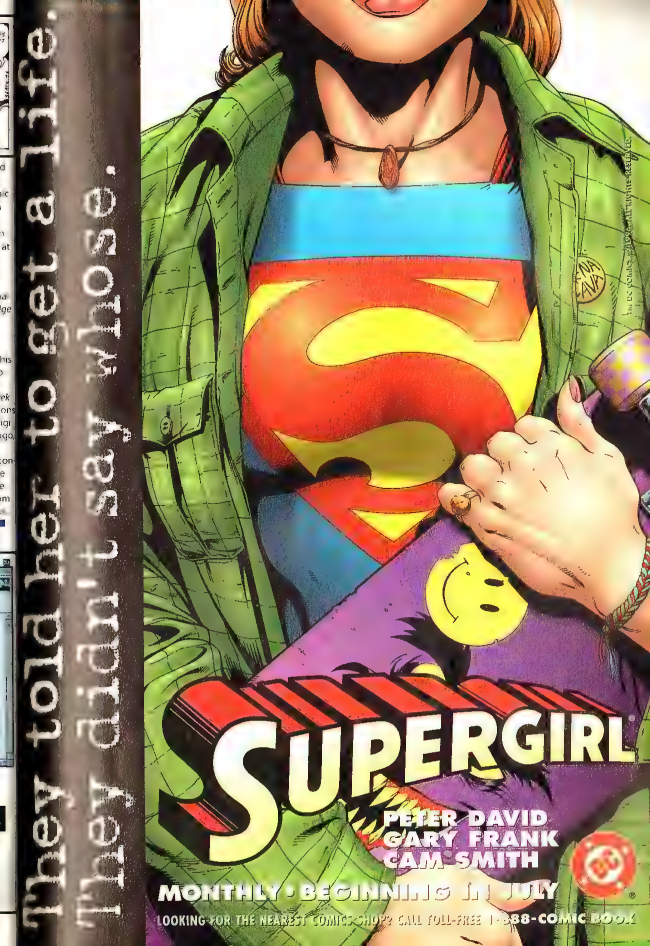
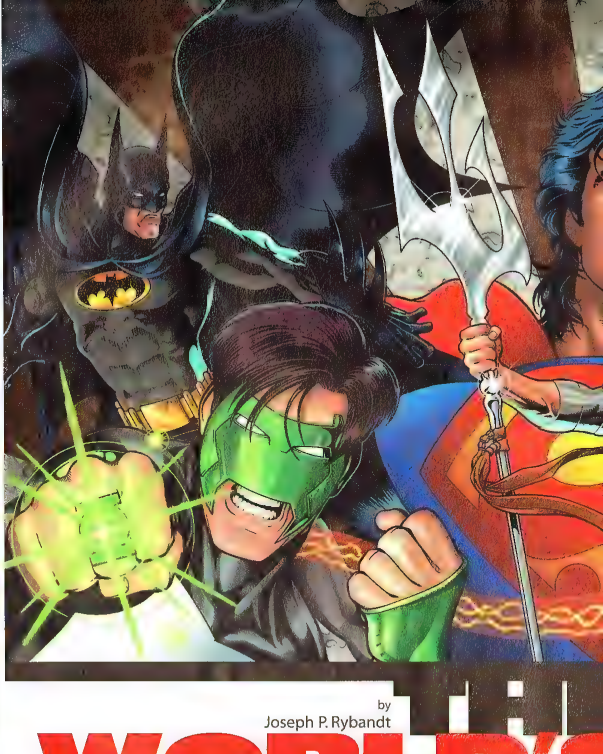
WELCOME TO ELFQUEST.COM


They told her to get a life.
They didn't say whose.
SUPERGIRL
PETER DAVID
GARY FRANK
CAM SMITH
MONTHLY • BEGINNING IN JULY
LOOKING FOR THE NEAREST COMICS SHOP? CALL TOLL-FREE 1-888-COMIC BOOK



by
Joseph P. Rybandt

WORLD'S

a conversation with Grant Morriso

Grant Morrison is no stranger to the world of mainstream superheroes. However, his work on these characters has been w and his distinct voice has always come through undiluted. Working with the high profile ***Arkham Asylum****, Morrison left f the Batman with a new taste for the popular hero. He then continued to redefine the way we think of superheroes with* ***A Man*** *and* ***Doom Patrol****. More recently, he moved away from the superhero genre and plunged into conspiracies of all sh and sizes with* ***The Invisibles****. Now Grant returns in style as he prepares to revitalize the Justice League of America.*

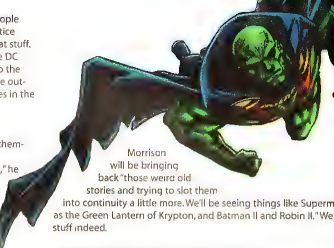
GREATEST HEROES

"THAT'S A GREAT IDEA"

Morrison has had the opportunity to work on the "big guns" of [illegible] Universe, but never all in one book. "It [**JLA**] was one of the [illegible]ved when I was a kid, so it was something I've [illegible] to get my hands on," he reveals. Morrison had [illegible], DC's troubles in keeping the current JLA alive and [illegible] only suggestion as to why the book wasn't working [illegible] it was full of characters that no one particularly [illegible]. And despite efforts to make people care about it, to make it more like the **X-Men**, they haven't really worked."

Morrison's solution was simple: "If you're going to do the **Justice League** at all, it has to have Superman, Batman, The Flash, Wonder Woman, Green Lantern; it's got to be those big characters. The Justice League won't work any other way. Fortunately, they [DC] agreed with me. That was the initial spark, to do those big characters and to make it the world's greatest superhero book." To that end, Morrison began with his vision for the JLA. "With the **Justice League**, you can't do it like the **X-Men**, because one of the most

important things about them is the group dynamic and people falling in love, stuff like that. That doesn't work with the Justice League because they have their own books to deal with that stuff. So I was kind of looking at it as these were the myths of the DC Universe, and these characters were sort of like the gods. So the stories have to be on this huge scale. They almost take place outside normal continuity in the sense that these are the stories in the DC Universe that people would tell their kids at night."



Morrison will be bringing back "those weird old stories and trying to slot them into continuity a little more. We'll be seeing things like Superm as the Green Lantern of Krypton, and Batman II and Robin II." We stuff indeed.

WITH CHARACTERS LIKE THESE...

With that idea in place, Morrison looks to the characters themselves to propel the story forward. "I look at someone like Superman as the ultimate character that they all look up to," he explains. "Superman's slightly troubled in this role, but he feels as though he's Superman, so he has to do it. But at the same time, the new Superman has a lot more on his plate in terms of relationships and what he does. It's the idea of Superman being this enormous influence and he thinks he can't devote as much time to this as he'd like to. That's the problem he has, so he kind of relies on The Flash." The Man of Steel relying on another hero? "Wally has been a superhero for a long time and he can move fast enough to check up on everyone."

"BUT YOU CAN'T DO THAT TO SUPERMAN!"

With this project, Morrison definitely has his hands full. He has keep track of both the characters in the monthly **JLA** as well as th

"I think a lot of people have this idea that I'm going to come in and wreak havoc."
Grant Morrison

While Superman may rely on The Flash to keep tabs, The Dark Knight relies on no one. "Batman just can't stand the rest of the team, and he might not be in it too regularly. He'll be in there as a consultant, even if he's not participating." We all know the Dark Knight is his own man, and Morrison is taking that to the extreme. "As far as he's concerned," Morrison says of the Bat, "it's like running about with six Robins. The last thing he needs is to be hanging about these guys that can take fantastic guns on without having to worry about getting killed. So his position is that they're all jerks except for Superman."

As for the rest of the roster, we have only the core of the team. "I put the Martian Manhunter in there as one of the core team because he's just always been around. Everyone I know has always seen the Martian Manhunter as some kind of traitor, but I've always trusted him. He's just this fantastic, noble warrior." Morrison rounds out the rest with Aquaman and Wonder Woman acting as the "warriors" of the team, as well as being "the two who get on best." But Wonder Woman's case deserves more attention. She is after all the only female on the team. To this, Morrison replies, "Wonder Woman is interesting because while she's the only woman on the team, somehow she doesn't fulfill the babe role that some women fill on team books. I don't think anyone ever liked Wonder Woman that way; I think we can make her out to really be a tough woman." The newest hero to the mix is Green Lantern, who Morrison sees as "pretty much the new kid on the block, he's in awe of the rest of the team. Some tension exists between him The Flash, although they work the best together."

THE FIRST STORY

So now we have our vision and we have the characters, but what happens in the first issue? "In the first one they're up against an alien super team that seems to have all the powers of the Justice League," says Morrison. "These aliens come up to Earth and say basically, 'We're going to fix the Earth, and you shouldn't have let these super people hang out so long.' Of course these alien superheroes aren't quite what they seem. I don't want to give away the twist in that book, but Batman takes on the creatures instead of Superman, and he takes on four or five of them and finds a way to start beating them. That's the way I played Batman. Here's a guy who you can put in any situation, and he'll find a way to make it work to his advantage." After the League beats back the invasion, characters' own titles. This means a lot of reading, says Morrison. "I mean some of them I really like. **The Flash** is my favorite superhe title. That's one of the things that got me back into doing superheroes again. The kind of stuff Mark Waid is doing, which is a lot more bright, a lot more optimistic and positive. It's that kind of thinking that goes into **The Flash**. I'm still not the type to get int obsessed vigilantes. Comics are getting away from that now, that whole eighties motif has started to wear off a bit and the characters are getting more bright and starting to have smiles on their faces again." This optimism will be finding its way into the book o a monthly basis. Morrison explains, "I like the idea of kids being able to read these things and being able to look up to them. Hopefully maybe learn something from them. It's almost like the old **Flash** comics where you can really tell people something use ful."

Morrison also has to be very careful of the continuity of these characters' regular series, however. "I'll try not to make it too diffe ent," he promises, "because I read these books and I check out what's going on. I'm dealing with people's characters, and I don't want to tread on people's toes and take their characters in a direc tion they don't want. I may pull up a certain thing about a charac ter that's not to the forefront in their book. Like Batman, for instance: if he's going to be in the Justice League, you have to pla up the world's greatest detective, the high-tech, almost science fi tion aspect of that, without taking it to the extremes. Like in the fifties where he used to fight aliens and things. I think it's pretty consistent with the Batman that you've seen, except he's on a slightly larger canvas and on a larger scale. I like to think you've g one book dealing with the sort of day-to-day life of the superher and the **JLA** deals with the kind of massive emergencies and important missions they have to confront."

IT'S NOT THE DOOM PATROL

As our conversation winds down, the subject of Morrison's **Doo Patrol** pops up. When I had first heard that Morrison would be ta ing on the **JLA**, visions of his brilliant run on **Doom Patrol** were flashing before my eyes. However, Grant isn't one to re-hash ideas and **Doom Patrol** is in the past for the writer. As we talk, Grant nints that DC has been a little wary about Morrison working his trademarked chaos into their most beloved heroes. Rest assured, the Justice League will not be battling The Brotherhood of Dada teaming up with Flex Mentallo anytime in the near future. According to Morrison, "It won't be weird in the sense that **Doom**

Patrol ... just so strange to everyone. Doom Patrol took it to the point of surrealism and people have a problem with it. I think the **Justice League**'s more ... were will be slightly weird stuff in it, but it's just because comics should be imaginative. I don't want to just do stuff you've seen before." ■

BIG GUNS BIGGER BANG

by
Scott Braden
&
Benn Ray

Grant Morrison is set to take over a completely revamped Justice League in the Fall. In order to smooth the transition between the current JLA and Morrison's vision, a buffer zone was created. That buffer takes the form of the miniseries ***Justice League: A Midsummer's Nightmare****. FAN talks to writers Fabian Nicieza and Mark Waid, the architects of the new Justice League of America.*

FAN: How did you get involved with the JLA project?

Mark Waid: The thinking was that Grant Morrison was lined up to take the book over in the Fall as a regular series. They wanted a "big bang for your buck" send off. There was a lot of caché in having this be Fabian Nicieza's first DC work. It was also a nice thing to be able to pull Fabian over from Marvel and give him something really high profile." Fabian was offered some stuff over at DC, but mostly in co-string books because none of the first string books had really freed up. And when you offer somebody like Fabian some work, it needs to be something with some weight [laughter]!

Fabian Nicieza: I got a call at home and Mark asked me if I'd be interested in co-writing a **Justice League** miniseries with him. I said, "Only if it's the big characters, the main people. Only if they're going to pare down the amount of books they have so that it's just one Justice League." Mark said, "They're doing both, that's everything." And I said, "Ok, fine, then I'm interested." So I came aboard and we started hashing out the story. Mark had a rough notion that he wanted to do something with Dr. Destiny, and from there we started to hash out what we wanted that to be. I brought in a larger background villain, a brand new character they can use, we started to hammer out the details of the plot and who the villain/opponents can be. We came up with a duplicate Justice League the flip side of their coin. Our original pitch was a six-issue miniseries and it turned out to be a three-issue miniseries. So we lost a lot of pages, some things got chopped out, and unfortunately we lost the development of the pseudo-Justice League. But we gained in a result, really tight, crisp pacing and plotting, as well as a strong focus on the seven characters of the Justice League.

Why the focus on the big 7, Batman, Superman, Wonder Woman, Green Lantern, Flash, Martian Manhunter and Aquaman?

MW: Grant gets the credit for pitching the idea to DC and making them accept the fact that, at this moment in time, with the marketplace being in shaky shape and the book having some rises and falls over the last few years, the Justice League couldn't afford to be Nuklon, Obsidian, Black Canary and the Atom. It needed to be the heavy hitters. So, the original seven. And much to everyone's amazement, DC went for it. The party line at DC for years has always been that we can't have these guys on the team because Aquaman is always doing something else, or Green Lantern is too young and he's got his own book. All these differences were put aside when they looked back to the fact that in the 1960's, DC was selling a million copies a month of **Justice League**. And that was because you had "The World's Greatest Superheroes" gathered in one book, and that was the appeal that we lost over the years.

Is this your usual Year One story?

FN: Not at all. I don't have any clue as to where that rumor was started. I don't even want to guess what year DC considers their continuity in right now. This is a "Year Now" story. This story is taking place within the text of regular, ongoing DC continuity, period. It sets up the changes in the **Justice League** this Fall, in terms of why the team is going be to be together, why the big guns are going to assume the mantle and the responsibility of being the Justice League again (or for the first time, depending on how screwed up DC's continuity is this month), and that's the whole basis of the story.

MW: The world wakes up one day and there are no superheroes anywhere on Earth. Clark Kent is a newspaper reporter. Bruce Wayne is the financial head of Wayne Industries. Wonder Woman teaches at an all-girl's school. No one remembers there ever being superheroes, but at the same time, super-powered people are blooming all over the Earth at an incredible rate. Nobody can figure out what's happening. The ones who are most perplexed by this are Clark Kent, Bruce Wayne, Wally West, and the other Justice Leaguers who have no memories of being superheroes. Superman looks at people flying by and wonders what it would be like to fly himself, things like that. A lot of the story is simply concentrating on what [the Justice Leaguers'] lives would have been like had they not become superheroes, then overcoming that daze and gathering together. Obviously, there is some sort of nefarious power behind this, and it's up to them to figure it out. But the story also poses a moral dilemma. Who are they to tell the other people of Earth that they can't have super powers? Who is Wally West to say that others can't have the gift of super-speed? Who is Superman to tell others that they can't fly?

What about the Justice League appealed to you and what are you trying to bring to a new generation of readers with this story?

MW: The JLA has a sense of grand importance, all the heavy hitters come here. It's the Knights of the Round Table. It lends an enormous amount of credibility to the League if you get the heavy hitters in it. And that's something you can't recoup if the team is nothing but Green Arrow, Black Canary, the Atom, and bunch of guys left over from the Global Guardians.

FN: I was never a monthly reader of the book. **The Avengers** was always my book, but it's the same kind of appeal. [It's] the concept of the leading powers of the superhero universe getting together to deal with problems that are that *large*, that important in scope. As a monthly reader of **The Avengers**, I was really into that dynamic of characters, the interactions between them. I loved the **Justice League** because it was the biggest of the big. No other comic book universe had those kind of characters in it. I mean, Marvel had Spider-Man and the Fantastic Four, but they could never really be a part of The Avengers because The Avengers were those *other* characters. But DC had all it's flagship characters in [the JLA]. When you're a little kid, you feel like you're getting a tremendous bang for your buck because you're getting a story with all of these guys in it. That's what I wanted to do. The interesting thing about the **Justice League** now is that the big guns have all changed and evolved a little bit. There's all kinds of negative and positive thoughts involving the new Flash, the new Green Lantern. It's not Barry Allen and Hal Jordan in this new Justice League incarnation, and that's interesting to me. It's even more interesting in the context that it's still Superman, Wonder Woman, and Aquaman in the JLA. It's as though there's a generation gap within the League itself. No matter who holds the Green Lantern ring or who wears The Flash costume, they're still a big gun, but the person inside the costume or behind the ring may not see themselves that way. Mark and I we were able to explore this new dynamic between the te members. There are definitely going to be some inferiority complexes that develop between that group.

Everyone has a their own interpretation of these characters. What is your take on each?

FN: It would be presumptuous of me, writing a three-issue miniseries with some of these characters for the first time ever, t come in and say, "I have a different take." If anything, Mark and I tried very, very hard to keep in touch with what others are doin right now in the regular books, whether I agree or disagree wit what they're doing. My take of Aquaman is what Peter David's t is. My take on Flash is what Mark's is. [Laughing] It's not like I sai "No, Mark, you're totally wrong, I can't go along with what you've done for the last five years!" It's fortunate that, as a reader, I hap to like what they've been doing with their main characters rece it made it easier. When you read the story, you'll realize my take who they are isn't as important as showing you who they migh have been. ■

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*Alex Ross explains why the industry needs to be torn down from the inside, why his next comic is **not** a superhero book, and which current comic book artist he sees as having "reinvented a language...that all of us can use." Here is the interview where Alex Ross pulls no punches. And where you'll see what's **really** going on with **Kingdom Come**.*

Shaking Up the Kingdom

by
Christopher Woodward

Alex Ross has probably forgotten more than most comic books than I've ever known. He is one of the few people in the business who not only knows the history of the industry, but consistently demonstrates an awareness and respect for the medium through every piece of his work. For a guy who takes his art so seriously, when I ask him about influences, he laughs and admits stealing a bit from an artist many fans would never have thought of: Norman Rockwell.

"Even the covers of **Kingdom Come** are ripping off Rockwell," he tells me. "It's the whole two-dimensional use of figures on a scene where there's no recession, and things are presented in an almost Egyptian type of mural-style that's very much from Rockwell." He admits it's probably not a connection that most people would make, but it makes sense when you compare the art sits' work. And like Rockwell, Ross has an enormous, almost instant appeal to most anyone who looks at his work, especially superhero fans.

This may be because Ross himself is a tremendous fan of the genre, and talking with him about superheroes is like talking with Julia Childabout food. He's an expert. And, knowing this, I try to learn as much as possible.

SUPERHEROES 101

Even considering every comic book in print and every character who's ever thrown on a cape and some tights, Ross believes that there are basically only three or four types of superheroes. Ever.

"In fact," he explains, "I isolated the four archetypes that DC has, the characters and what genres of fiction that they brought to comics. The way that it goes is Superman brought science or science fiction, Batman brought mystery, Captain Marvel brought magic, and Wonder Woman brought myth. And pretty much everything below that is going to be a iteration of those archetypes. You get to Flash and Green Lantern it's just...hate science. So DC has the primary guys. With the exception that Captain Marvel really wasn't a DC character," Ross admits with a grin. "And the time that those characters were invented (1938-1941) was pretty much before anybody got off the ground.

I take a moment to consider this, and, hard as it is to believe, I can't think of a character that doesn't fit into Ross's divisions. However, Alex comes up with one of his own. "I would list, actually, Plastic Man in there as humor," he adds. "Plastic Man's just as much a pure archetype of somebody having invented something completely pure and new for the archetypes of superheroes in comics, but just didn't feel that he belonged in **Kingdom Come**. The series is so dead straight that a character of his humor would be tarnished by how mean-spirited the story seems to be. I would love to get a chance to illustrate him someday. And, actually," Ross admits, "he makes a very quick cameo in this."

MISSING FROM THE KINGDOM

While not including Plastic Man may have been a decision that Ross made himself, when I ask him if there was anything he couldn't do that he wanted to try, he's quick to mention a scene that is obviously still close to him.

"There was one thing that was edited," he reveals, "that I actually have hopes of getting to illustrate at some point for a future release related to **Kingdom Come**. A scene was cut from the original where we paid homage to Kirby's Fourth World. I had this situation whereby you saw how the whole New Gods/Apokolips thing wound up. You can't go through a series of this nature without paying some mind to the fate of Darkseid. And we had to."

But, in the end, it didn't make the cut. All of it was, apparently, a number of different things just not falling into place conveniently, the current **New Gods** book and its recent change of writers as well as the timing of **Kingdom Come**'s release. "And that really annoyed me," Ross admits. But he then adds, "There was just a lot of miscommunication, though. I was told we weren't going to get to it because of space considerations, because Mark Waid was trying to get every last bit in, but this New Gods scene truly wasn't an essential bit. But in terms of what we were doing with **Kingdom Come**, we really needed to pay homage to that world."

Ross has high hopes for the future, though, and the chance to bring that scene to life. Though he doesn't pull out any of the stops he does own up to having a design for the scene. "If all goes well," he says with a smile, "I'll get a chance to show that off, though. The sequence sums up the **New Gods** it's really just a one-minute sequence, but it speaks volumes in terms of the larger history. I like a lot of things do in **Kingdom Come**. You'll have one character and the very sight of them in the future might have you examine a number of different things that may have transpired with them. Just looking at Green Lantern, Hawkman or Flash in the future can begin to assume a lot of different things." Ross pauses, considering how it must feel to be someone else really studying you. "It's like detective work on your part," he determines. "You start to think about what the concept was behind this. And people know that I'm very mindful of past history, I really get off on that. There's a lot of those thoughts are in there."

VISIONS OF THE MAN OF STEEL

Speaking of that, as it often seems to with Alex Ross, the discussion turns back to history and tradition in comics. We talk about how far the superheroes of old have come since their inception, and I ask Alex about what his thoughts were on bringing his own version of Superman to life in **Kingdom Come**. He's quick to respond.

"Nothing did I enjoy more in the series than drawing Superman," he says seriously, "and I'm still not tired of that. And it's the simplest, stupidest costume in the world, but I loved it. The fact that DC let me redesign it in the way that I was pleased with, I should be down on the ground kissing their feet. I see nobody else getting that opportunity. I'm really happy with it."

I mention to Ross that I'd heard he's been giving some consideration to Superman's impending 60th anniversary. After admitting it's something of a dream project to him, Ross reveals, "I have something I've been talking with an editor at DC for a while now. It's an odd graphic novel type of thing that might actually involve a completely different format entirely. It'll be a pretty hard pitch to sell. But if it works, then I'd be dying to do some more for the other 60th anniversaries that will be following in years to come for some other major DC characters."

That sounds like a lot of work and a serious time commitment to me, but Ross assures me he's still mindful of other projects. He tells me, "Even if I do get involved with these projects, it won't be miniseries, and it won't be in such succession that I won't be able to take time to do other stuff in the meantime. As odd as it sounds, the editor for what I guess will be **Superman Adventures** heard I was interested in doing a one-shot or a story for that, drawn in the Bruce Timm style. And they seem ready to sign me up for that. They're like, 'Hey, come on in.' And I'm thinking, 'Geez, I haven't even proven that I can do this. You're jumping the gun here a bit, don't you think?' I really want to draw in that style, not with any kind of painted touch to it, just draw in it because it's so much fun

to do. I have a lot of Bruce Timm's model sheets that I can go off of, and I'm just trying to see if I have that within me."

Here Ross sounds genuinely excited, and I question him further about his attraction to this style of art that's only just beginning to get notice in the industry. Ross responds with enthusiasm, "I don't think Bruce has simply created a really nice style for himself, he's invented a language that other artists have obviously been brought up on, and that language is really something that's all-pervasive. It's something that anybody could tap into if they wanted to. It's just such a fun way to draw, it's equal parts of Kirby, Toth, and Kurtzman. Bruce is creating something that all of us can use." Alex considers for a moment and then says, sincerely, "I would like to see DC pick up more books drawn in his style than your average comic book style."

THE INTERNAL WORKINGS OF THE REALM

It's certainly an idea to speculate upon; the fan reaction to the Bruce Timm style of art has been fantastic, and the industry has certainly reached the point where the "standard" could use some adjusting. So why not?

"There's a lot of politics that prevent that," Ross is quick to point out. And with his understanding of the industry, the validity of his argument is hard to question. "The interior politics of the companies prohibit a lot of ideas like that from developing. It's never been kosher with the powers that be that you do any type of retro feel because they just feel it's *retro* and therefore has no place in what they're trying to do. But seeing this might make people realize that this is a way it can be done, with a style-sensibility to the original that people will enjoy."

It's an idea that I like imagining. Who wouldn't like to see at least a try at Wonder Woman in the Bruce Timm style, or even the whole Justice League? When I ask Alex if he knows what DC's plans are to follow up **Kingdom Come** though, he's as much in the dark as the rest of us. He does know of one thing he trusts they *won't* do, though. "Luckily, in DC's case, they have the poor example of **Tales of the Marvels** to keep them away from that direction," he states plainly. "As long as they don't turn around and start approving every painted project that comes their way, they'll be okay. It's going to be really hard, though, to figure out the right thing for them to do. I wish they would realize too that amongst their upper-echelon characters, there's a way of presenting them that they haven't been doing. But of course, they're not going to change now. They like their long hair. They like their Aquaman with a hook. It's the kind of thing where Marvel didn't want to realize for the longest time that they made a colossal mistake with that whole clone business in **Spider Man**. Now they're worried and they know they've got to get back the one true **Spider-Man** that people have actually read for the past 20 years. They had an extreme case there. Certainly DC doesn't have anything as blatant ly offensive as that was. But it would be nice if the same kind of introspection could occur there."

TEARING DOWN THE INDUSTRY

With all this talk about what could happen in the industry, I ask Ross if there isn't some deeper meaning behind **Kingdom Come**, if he's not letting his feelings about the current state of affairs in the industry take shape on those pages. He readily admits that is, in fact, his hope.

"It's basically following through on the idea that superheroes are becoming their own worst enemy in the marketplace," he summarizes. "Well, really, they've crowded each other out already, and they've also crowded out any human interest type material. The underground material of old is in shorter supply due to the preponderance of superheroes."

Before I can even form my next question completely, Ross explains, "It has mostly to do with what the companies have found to be the greatest selling factor for anything. Obviously, if superheroes are what sell, you're not going to be producing much in the line of stuff that doesn't appeal directly to that market. So every comic company is incredibly short term in their thinking, in their marketing. What I'm saying is you haven't considered the rest of the population out there as readership. And, eventually, that's going to be your downfall. We're going to have to be torn down before it gets any better. And in a sense, the world of superheroes in **Kingdom Come** has to be destroyed before it can get any better."

At this point, I realize Ross is completely serious. And I also rea lize that this has been his message since he first sat down to sket out what would grow into **Kingdom Come**. "Absolutely," he admits. "Honestly, characters thrown in as wallpaper are just that wallpaper. You've got somebody like myself and Mark Waid who are notorious for how much we love the stuff, but at the same time, the commentary being made is how much it really sucks right now. And I'm not simply saying it needs to get better in terms of the talent going into it or how the companies handle it I'm saying it needs to be torn down. But it can't automatically ge better by producing better superhero comics. You've got to hav such low sales across the industry that it drives a lot of people o of this business because there are a lot of people here for no oth reason than to be parasites. Then there are the rest of us who would like to be in it for the long haul."

And then Alex comes to a point in his argument that no one in the industry seems to know what to do about. He states, simply, "You've got very few people that are coming in from outside this field and bringing something special, something new. There's a handful of people you can see in the independents that are bringing in some things, but it's all so alien at this point to the average reader that they're all reeling back from it wondering, 'Well, wait a minute, this is actually fresh What am I going to do with this?'"

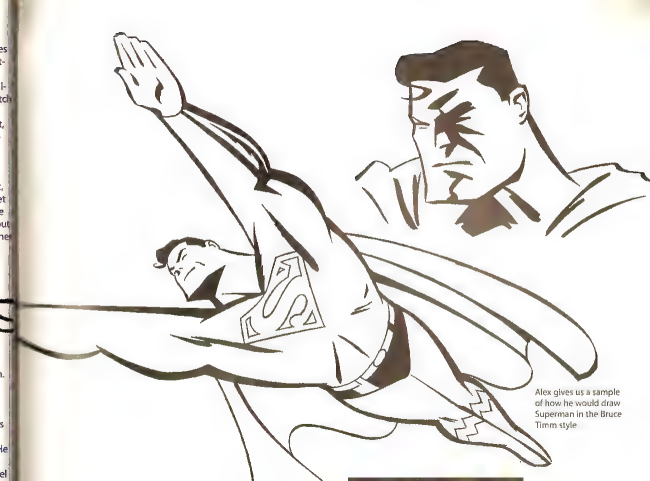
ALEX ROSS: INDEPENDENT ARTIST?

With Ross' reference to where the real groundbreaking work i coming from in comics these days, I ask him what he'd do if he were starting up his own book, apart from any large company. H doesn't hesitate in his response.

"Since I wouldn't be working with a company like DC or Marv who have established material," he begins, "I would go immedia ly to my ideas that don't relate to superheroes in the direct sens But at the same time, I could develop something like Kurt Busie has done, where I'm working with characters I've invented or maybe helped to invent that are still within the genre. What he's created with **Astro City** is both very fun and very pure in its int tions. It tells stories in ways that are better than the norm that make you think there are still possibilities that haven't been explored."

And as for the possibility of Ross doing a monthly book, he ve quickly lets me know there would be no chance of that. "I could certainly transfer over what I do to some easier style, but why? A this point, there's not a lot of people doing painted books in the market. Back when Muth, Sienkiewicz or McKean were doing th stuff, just before I got out of art school, they were all knocking s out right and left, but it doesn't feel like there's many people do that now. Those guys did their bits on superheroes, and I think they felt pretty satisfied with that and wanted to move on. The ference with me is I have a strong attraction to the characters. I can't help it, I was raised on this stuff. As much as I realize others may be expanding the boundaries of comics far more than I am I've got to go where my heart lies, and my heart lies with Superman."

Here, Alex catches himself and laughs a bit before adding, "Bu I turned around within the next year and started to do another superhero epic that is the length of **Marvels** and **Kingdom Com** you'd have to be suspect of my motives: did I really have something to say that quickly? I'd be doing it for either the sake of no having any other ideas or just the money or whatever, and I don want that. I want to be doing stuff that I can justify to myself as stories worth telling."



Alex gives us a sample of how he would draw Superman in the Bruce Timm style

UNCLE SAM AND TRADING CARDS?

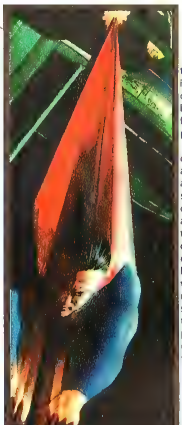
So I know what Alex Ross won't be doing any time soon, but what direction *will* he go in?

Alex is quick to tell me his plans. "My next project is about Uncle Sam for Vertigo, not the Quality Comics' character that DC owns, the American icon. It's more or less a modern political cartoon. It'll be painted in my style, I'll be pretty much trying to do a Montgomery Flag riff on this. But I'll also be trying to give a lot of commentary on the state of the country. So I'm moving on from the state of comics and superheroes to the state of the country," Alex says, grinning.

He continues, "It's a single character focus instead of multi-character focus, with this being a two issue limited series. I'm starting it in September. I'll be taking a lot of time this summer to do convention and store appearances that DC set up, and the remaining stuff that will hopefully happen with **Kingdom Come**."

At this point Alex surprises me completely, he mentions his upcoming work on the **Kingdom Come** trading card set. Trading cards?

Alex laughs and then admits, "Normally, that's the kind of thing I absolutely hate. No one has been more resistant to that entire medium than me, I swear. They even knew that before talking to me, but they showed me black and whites of how the set looks, and I was actually very inspired. They were taking comic book panels out of context and turning them into new compositions. They seemed to have such a natural feel that I don't see in that many card sets. So this month, actually, I'll be starting some art for some of what will go into the **Kingdom Come** trading card set. I don't think this set feels like it was just a bunch of comic book stuff that's been swiped, it really feels very aesthetically pleasing."



I tell Alex I'm thoroughly surprised, but, after hearing him talk about it, I'm curious to see how the cards turn out as well. Ross smiles, adding, "Yeah, little things like that will deviate from the norm of what I do." He sits back and pauses. "But what you'll see from me over the next five to six years will continue to be painted work simply because if I'm successful at it and satisfied by it, why stop?"

UNTOLD Tales

JOHN BYRNE'S THE LAST GALACTUS STORY

Some stories were apparently never meant to be told. But then again, never say never.

"I was always troubled with that 'he's neither good nor evil' line," John Byrne says about Galactus. "So I thought to myself, 'Okay, we have to explain how this guy who goes around munching on planets is neither good nor evil.'"

That's just what Byrne set out to do with his unfinished **Last Galactus Story.** Serialized in Marvel's **Epic Illustrated** during the early 80's, Byrne kept readers sitting on the edge of their seats with what is considered one of his most powerful stories to date, as well as possibly the last word in space operas. And as Byrne remembers, his **Last Galactus Story** was also an honest attempt to increase readership for what, in retrospect, was a magazine on its last legs.

Byrne recalls, "**Epic Illustrated** was not doing very well, so Archie Goodwin asked me if I would like to do something that would maybe boost the sales. They originally asked me if I would do a **Silver Surfer** story, and I said 'Well, I don't really have a whole lot of interest in the Silver Surfer. I've done as much as I really want to with him in the **Fantastic Four**, but I've got this idea for a Galactus story that's set umpteen billion years in the future.' It was based on a whole bunch of stuff that I'd set up with Galactus to that point, and Archie said, 'Okay, sure, fine!'"

But Marvel didn't know what they were in for. **The Last Galactus Story** took Lee & Kirby's legendary creation to the next level by bringing new twists to what and who Galactus was, as well as gave the reader some new insight into one of Marvel's most powerful, yet often overlooked characters.

Byrne's story begins millions of years in the future, during the twilight years of the universe. In the millennia to come, Galactus, aided by his faithful herald Nova, still wanders the cosmos in search of much needed nourishment. But when Nova comes across a lifeless Planet Earth to satisfy her master's hunger, she doesn't just find sustenance for her beloved master but also a feeling that something just isn't right. As she wanders the empty cities that remain, she quickly becomes aware of the fact that the millions who had once inhabited our world were forcibly removed by some unknown means.

After Galactus (at long last) devours Earth, Nova explains to the Devourer her concerns and looks to him for answers. Satisfied after his "meal" and finding this mystery most compelling, Galactus begins his quest to learn just who or what is responsible for the "stealing" of the Earth's populace, while in the meantime, also learning just what his real purpose is in the big picture of things.

"I read Arthur C. Clarke's **2010**," Byrne said, "and there was a line in it about how the

alien entities that created the monolith are like gardeners, and occasionally they have to go into their garden to weed. And I said, 'Oh, cool! I'm going to steal that! That's what Galactus does... Galactus weeds!!' The whole thing is that if you survive the coming of Galactus, then you are worthy to go on to whatever fate the universe has in store for you. And if you don't survive the coming of Galactus, you're eliminated from the mix and that bad genetic pattern goes away. Therefore he had a purpose and therefore he had a point."

Meanwhile, he's also gathering up all this energy," Byrne added. "So why is he gathering up all this energy? That's what I was going to explain in **The Last Galactus Story**. We get to the end and he battles a Rogue Watcher, who is, in fact, the same Watcher present when Galactus first appeared. This was the same Watcher who didn't do anything to stop Galactus from being created and who's consumed with guilt. So what the Rogue Watcher was trying to do was move an entire galaxy -- with Galactus and hide it, so that at least one world be spared."

How could the Rogue Watcher do this? Byrne came up with the idea that by focusing the collected stars' energy into the galaxy's core, the Rogue Watcher would then be able to propel the galaxy away from Galactus.

Byrne explained, "The Rogue Watcher was taking the stars of the galaxy and moving them so as to create a tunnel effect through it's core. And if you believe a word of this, you've been reading far too many comic books (laughter)!"

"Galactus then battles the Rogue Watcher," Byrne continues. "It's almost at the end of the universe; all the entropy has worked up to its full vigor and the universe is running down in order to defeat the Rogue Watcher. Galactus finally consumes every last shred of energy that is in the universe. Galactus becomes the final repository of all energy in the universe. He then cracks the seal on his helmet, takes his helmet off, and all the energy that he stored up explodes out of him. He becomes the big bang of the next universe, with Nova becoming the Galactus of that universe. I don't write small stories, you know (laughter)!"

Originally meant to be collected after it's run in **Epic Illustrated**, Byrne's **Last Galactus Story** brought a new readership to the innovative title, but as far as Marvel was concerned, it was still too little, too late.

"We ran nine episodes in **Epic Illustrated** and it still wasn't enough to save the book," Byrne remembers, "so it was canceled. Then, of course, there was essentially nowhere else to put it. I kept promising myself that one of these days I would finish it as a story in the **Fantastic Four**, but I left the book and felt it was no longer my prerogative to deal with those characters since they weren't my characters any more. Marvel, in one of their **Marvel Universe** entries, declared that story to be imaginary and I said, 'Well, we don't work on imaginary stories (laughter).' It didn't in those days. So it languishes in comic book oblivion, or wherever the comic book stories that never get done go." ■

Whole lotta Chaykin goin' on?

by Kane Gilmour

With 20-plus years of comics work under his belt, Howard Chaykin still has an enthusiasm about the medium that shines through in all his work. From ***American Flagg!*** *to* ***The Shadow****, he's always had a broad vision of what the medium is capable of. As he prepares to help launch DC's new science fiction line,* ***FAN*** *catches up with Howard Chaykin at Atomic Comics in Arizona, where he was kind enough to talk about comics, patriotism, Batman, bad girls, and the one character in comics he would really love to get his hands on.*

FAN: You've been working in the comic industry for about twenty years now. What was the first thing you did in comics?

Howard Chaykin: I penciled a strip for Wallace Wood called **Shattuck**. It was a Western, published in the **Overseas Weekly**. They were lubricious series, **Shattuck, Sally Forth,** and **Cannon**, sort of sexy, with nudity. It was a job.

You've worked on a number of projects over the years with various companies and really seen many books and heroes come and go. Is there anything in comics that you want to do that you haven't been able to do yet?

Something that pre-exists? No. Well, from a completely fan-boy perspective—I have to explain to people that when I dump on fan-boys it's because it takes one to know one. I keep a picture on my desk of me at the age of seventeen when I was 265 pounds. I was Fan-Boy-Comic-Book-Geek-Number-One. I was every fan-boy's worst nightmare. We're talking a rope belt, OK? Now, I outgrew that, but a lot of that is still there. That fan-boy-ness is what propelled me to do **Blackhawk**. **Blackhawk** was the first comic book I ever stole.

But, anyway, given my heart of hearts, given a certain freedom, with a good editor, I would love to totally and completely recreate **Iron Man**. **Iron Man** would be a great place to do some seriously mythic stuff about a tragic hero, using elements of the Parsifal myth, the search for the Holy Grail, and just deal with a guy that has to live with that kind of armor.

What about The Shadow? Dark Horse is reviving the character. Are you interested in doing anything with the character?

No. I had a great time doing **The Shadow** ten years ago. Dark Horse wants to do the traditional Shadow, which bores the living hell out of me. There are a lot of grown men and women today who love that material, but I'm clueless when it comes to the appeal. I'm convinced I was hired to do it because they expected me to do a period piece. I wanted to do a comedy, which I knew at the time was gonna piss people off. I just had no idea *how much* it was going to do that.

Which comics do you read now?

I'm not really interested. But then again, comics aren't being made for me. When you answer a question like that, the reaction is: "How dare you *do* comics, when you don't *read* comics?" Well, the comics *I do* pick up the slack of reading comics, because the stuff that I do is out of self-defense. Since no one else is doing these things, I should do them. Since most comics now are aimed at a Junior High school audience, with no apologies, I try to find the audience that's interested in something else.

Whose work do you follow?

I love Michael Golden's work. I think Michael is the single most influential artist in comics in the past twenty years. He's the source material for so many very popular guys who never mention his name when they're asked, because they're afraid somebody will notice. Michael is just absolutely brilliant a "Triple Threat Man." He's an amazing picture-maker, a phenomenal draftsman, and he renders beautifully. His work is just nonpareil.

I like Adam Hughes a great deal because he's got nice sleek quality to him in terms of rendering and drawing. I love Jose Garcia-Lopez. Walter Simonson. John Bogdonov. I often harken back to the work that was done when I was a little boy. In many cases before my own career. I'm a big fan of the EC artists. They had a real sense of observation and journalism, and I believe the world they created have very little belief in the world portrayed most contemporary comic books, because there doesn't seem to be a lot of effort or energy invested in creating a convincing environment in which these characters function. Most comics today are like body-building competitions: no-action...but *threats* of violence.

Any interest in working on Star Wars again, now that Dark Horse has revived that material?

No. I wish **Star Wars** had been around when I was 15 years old so I could have loved it as much as so many people do. It's stuff that has no interest for me whatsoever. I never saw the third film in the theaters, I rented it to watch on television. My phone rang 45 minutes before it ended, and I forgot to turn it off. I never rewound it. I assume the good guys won because there hasn't been a fourth. The movies are puppet shows, and I loved puppets when I was a kid. But today, I'll see a puppet show, I wanna have more of a story.

Are you a fan of Captain America at all?

I haven't read **Captain America** since I was a little boy. I don't think I've read a **Captain America** comic since before I became a professional cartoonist. The idea of **Captain America** is something I've always been fascinated by. Years ago, in the late 70s or early 80s, Walter Simonson and I discussed the idea of doing a C.A. miniseries. The idea was evolving and we just got sidetracked.

I notice a trend of patriotism in much of your work....

I'm obsessed with the *idea* of patriotism. To paraphrase, and I'm not sure I'm getting this right: "Patriotism is the last refuge of scoundrels." I'm a Democratic Socialist. I come from a very patriotic home. Patriotism has been perverted by the far right to so profound a degree that a leftist's

acknowledgment of patriotism confuses the mass market. What would I do if I were given the assignment of writing and drawing **Captain America**? I haven't the faintest idea. There's so much baggage attached to the material. I don't know how I would deal with this guy running around dressed in what is functionally an "illegal" costume. I believe that

younger man, many, many years ago. I never felt I did the character justice. And Elseworlds is a perfect place to do it. I was really happy with "Devil's Workshop." Half the world thinks that every thing has one meaning, and the rest of the world thinks that everything has two meanings. I'm in the middle. I believe that **Batman** is just a comic book, but **Batman** is also about the poor needing the rich to protect us from ourselves. The basic tenets of these characters are completely absurd. What I tried to do with **Batman: Dark Allegiances**, is to create a Batman that I could morally believe in. Not some rich guy who got his kicks dressing up in this obviously perverse and twisted fetishist outfit, beating the crap out of people he doesn't know, claiming he's fighting crime when he's just working out his own fantasies. I wanted to create a guy who came out of the working classes, who'd fought and scrambled his way into the upper classes and remembered his roots.

And at the same time realized that he was just a guy in a suit beating up on people he didn't like?

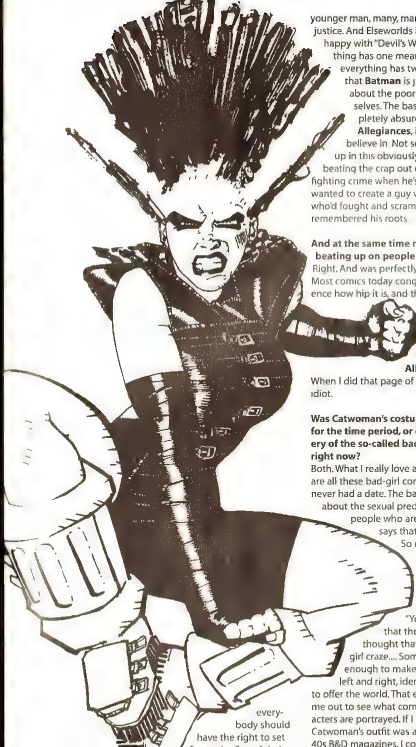
Right. And was perfectly comfortable with it, without any self-pity. Most comics today congratulate the audience. They tell the audience how hip it is, and the audience is easily flattered. I won't flatter the audience. I'm more interested in challenging the audience. If I was as big a cynic as people accuse me of being, I'd be flattering the audience left and right. To hell with that. **Batman: Dark Allegiances** is a very commercial project. When I did that page of Bruce Wayne and Hitler, I giggled like an idiot.

Was Catwoman's costume an effort to make her look risqué for the time period, or did you draw that as a conscious mockery of the so-called bad-girl craze that's going on in comics right now?

Both. What I really love about contemporary comics is that there are all these bad-girl comics drawn by guys that look like they've never had a date. The bad-girl craze is hysterical. It says things about the sexual predilections of both the creators and the people who are buying the material. In the first place, it says that these guys are intimidated by real filth. So comic book filth is the next best thing. Which, if you're 15 years old in high school is OK. But I remember when I was in high school, the guy who won best artist in my graduating class gave me hell for being a **Playboy** reader. He said, "You're setting yourself up for expectations that the world will never be able to answer." I thought that was very canny and astute. But the bad-girl craze ... Some of the work is barely professional enough to make it into a fanzine, but it's being scooped up left and right, identified by the media as what comics have to offer the world. That embarrasses me tremendously. It weirds me out to see what comics have become in the way female characters are portrayed. If I were a woman, I'd be really pissed! Catwoman's outfit was a real costume. It was based on some late 40s B&D magazines. I couldn't find anything from the 30s. I didn't go anywhere near far enough in terms of what I wanted to have her be in the 20s. But I thought it was just a lot of fun. I'm probably going to do a sequel to the book, with Jean-Paul Leon, with the three of them (Batman, Robin, and Catwoman) as OSS agents.

American Flagg. Own the character? Any plans?

Yes. My attorney and I are in negotiations with a number of interested parties. Nothing has been confirmed, nothing has been committed. I'd like to do the book. I'm as curious as the next guy as to what the book would look and feel like today because I'm different today from when I first did the book. The standards of the audience are very different today. If anybody had told me that the



every-body should have the right to set fire to the flag of their choice. The anti-war movement lost me in the late 60s, when I witnessed the first burning of a flag. From a pragmatic perspective, it was one of the schmucklest moves I'd ever seen. It took the most valuable symbol we ever had and handed it over to a bunch of right-wing lunatics. I'm paraphrasing here, Norman Thomas, who said, "If you want to do something positive, don't burn the flag, wash it."

You seemed to have a really good time with Batman: Dark Allegiances ...

I had a ball! I had a great time. I haven't done Batman since I was a

What I really love about contemporary comics is that there are all these bad-girl comics drawn by guys that look like they've never had a date...

audience's standards would get *lower*, I would have been amazed. But then again, I'm talking to a magazine that deals with the collectibility of comics as opposed to anything else, so what the hell am I talking to you guys for?

Let's move on to the upcoming projects that you're working on.
I'm doing **Cyberella**, a new book for DC with my one-time assistant, now collaborator, Don Cameron. It's a science-fiction book that we're having a great time with. I'm doing a **Batman: Elseworlds** three-parter with Dan Brereton, about Batgirl and Robin. And I've started work on a new version of the television series *Viper* at Paramount, which I'll be co-producing. That's enough. That's a pretty full plate. I'm sure there's more stuff I'm forgetting.

Tell us more about Cyberella. Stuart Moore (Senior Editor of the new science fiction line at DC) calls the book an "amazingly detailed techno-satire."

Is that how you would describe it?
It's a pretty funny comic book. I'm writing it, an it's drawn by Don, who's a very sly Scottsman with ar intresting take on American culture. He's been living here f the past 15, 16 years. It's smart. It's funny. It's way over the heads a good part of the audience, but you know who you are, so you' want it.

In the excerpt I've seen, the characters continually "break th Fouth Wall" by speaking directly to the audience. This isn't something usually seen in comics. Is this a technique you intend to use throughout the series?
Yes.

Do you think Cyberella will appeal to female readers?
I have no idea. I write for a reader who either has an attitude pro lem or is looking for one.

Where do you see your place in comics today?
I'm a cult figure. I've described myself as the Van Morrison of comics. Someone else said I am the Robert Altman of comics. There's an element of truth in both. As long as I can continue to make a reasonably comfortable living and remember that the work itself is the reward, I'm OK. ■

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TIN CAN ALLEY

by Benn Ray

FAN quizzes the new Editor In Chief and Senior Vice President of Acclaim Comics, Inc., Fabian Nicieza, about writing the new Iron Man/X-O Manowar crossover. Not only is this two-issue series [illegible] first time Marvel and Acclaim have crossed over. And Fabian [illegible] gone crossover crazy. Fabian Nicieza [illegible] to make this story stand out from the rest.

FAN: Was writing this script tied in to yo accepting your new position at Acclaim?

Fabian Nicieza: Before I accepted the job Acclaim, before it had even been negotiate Bob Layton and Steve Massarsky called to I wanted to write this (X-O/Iron Man cross They were sitting in Mark Gruenwald's offic And since I was just coming off **Captain Marvel** with Gruenwald, he really wanted t work with me some more because he was unhappy about the book getting canceled asked me if I wanted to do this.

Did you have any reservations?

It all depended on the parameters of the c book. It's based on a video game, what doe

And they showed me the para
ve video game, which was a
ht-forward but interesting
nna.

…t's plot?

…Marvare both trying to stop
… of evil from Marvel's villain
… and the aliens from Valiant
…n pieces of the Cosmic Cube
…een shattered. They have to
Cosmic Cube from being put
…er or else Baron Zemo, who's a
player in it, will have a recreat-
…ube in his possession.

Did this pre-established plot make telling this story easier?

The Cosmic Cube is automatically an easy "in" for this whole different universe cross ing over. So we set up the parameters that the cube had been shattered at some point, we don't know when, and fragments of it are on the Marvel Earth, and fragments of it are on the Valiant Earth. The video game has both X-O and Iron Man in it from the very beginning, which is necessary from a game playing standpoint. But from a comic book standpoint, just to tell the story, I need to get to that point, where the two worlds merge.

How do the worlds come together?

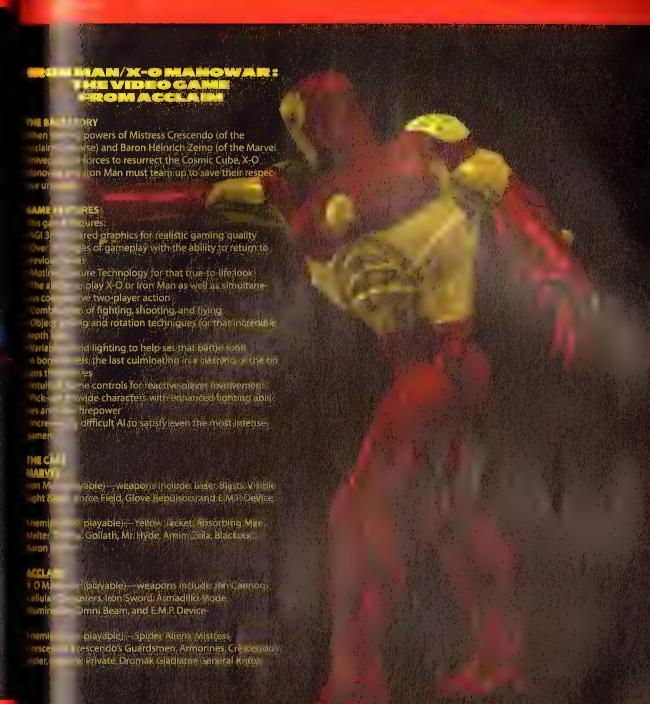
It's a two-part crossover, the Acclaim issue happens first, and the Marvel issue follows In the first one, X-O and Iron Man are both trying to find out what the heck is going on with these people on their planets gathe ing these little pieces [of the Cube/Rock On Marvel Earth, it's called a Cosmic Cub on Valiant Earth, they call it a Rock of Reality. So we establish that there is that possibility for that kind of power in the Valiant Universe as well

So does reality get all funky in the two universes?
Along the way, we have a bit of fun. As a result of all these pieces being gathered, and a lack of control over them as they're being gathered, there's all these little flashes and doors opening between realities. So it almost turns into a Bugs Bunny/Elmer Fudd chasing each other through doors as they open up scenario. We see a variant version of Iron Man from a "What-If" type of dimension, and we see a variant version of X-O. And at the end of the first chapter, basically, the poo-poo hits the fan (no offense to your magazine whatsoever) because, Baron Zemo and Mistress Crescendo each try to jump-start the Cube before it's ready to be jump started. They haven't gotten enough pieces to put it together. It's like trying to start your car without a carburetor. And as a result of that, we lead into the second chapter, which is the Marvel chapter, where things are totally screwed up.

Your take on it seems rather light hearted/whimsical.
In light of every company and their cousin crossing over with each other, I basically approached it as let's just have some fun. Once we've already done a Punisher/Archie crossover, my attitude is there's not anything that's going to surprise or shock our readers nowadays. So, in the context of that, in trying to come up with a groundbreaking way to do a company crossover, I took the other tactic – we have a company crossover, let's just have fun with it. Let's just have a good time, so that's exactly what I'm doing, just trying to have a good time with it. There are a lot of things the readers will enjoy in it. It's based on previous history, and there are a lot of hints, clues and signs of things to come – if not from the Marvel side of the coin, then certainly from the Valiant side of the coin.

What were some of the qualities that made this project unique, as far as tying this into a video game? How is it different from your basic comic script?
The beauty of the video game is that it's really set up as a laid-out comic book story. The characters are already together, going out on a mission, doing what they have to do. I've seen how some writers really have to work to get a video game bible or a video game story to reformat itself into a comic book. In my case, I'm not going to pretend. It was pretty easy, it was all laid-out for me. I had the characters in place already. I had the reasons why they were doing what they were doing. All I had to do was plug it into a comic format. So it wasn't that difficult of a job for me. I'm pretty lucky that the guys who did the X-O/Iron Man video game really did their job as far as figuring out the pace of the story and why the characters were doing what they're doing. They had all kinds of locations that the video game goes to, it goes all over the place. It's going to be a pretty cool game whether you're a comic book reader or not. It comes out in August.

Have you played it yet?
No. I've not had a video game demonstration yet. I've seen the visuals of a lot of it though, and it looks good. I'm not much of a game player; quite honestly, I never have been. That might be sacrilegious working for this company now. As I told everybody when I came to work for this company, my experience began and ended with Ms. Pac-Man at college. So I don't look to me for game playing opinions. All I care about is if the characters are right and are the story is good. The game playing aspect is for people who actually play them. As far as what I've seen, the game looks fun, and they certainly use the characters properly. It's just dopey fun, let's face it. The Masters of Evil are just a bunch of chowder heads. All the X-O villains are all just a bunch of chumps. It was all just a lot of fun. Within that context, I tried to play a little bit with the Tony Stark and the Aric characters,



IRON MAN/X-O MANOWAR: THE VIDEO GAME FROM ACCLAIM

THE BACKSTORY

When [illegible] powers of Mistress Crescendo (of the Acclaim universe) and Baron Heinrich Zemo (of the Marvel universe) [illegible] forces to resurrect the Cosmic Cube, X-O Manowar and Iron Man must team up to save their respective universes.

GAME FEATURES

This game features:

- [illegible]ured graphics for realistic gaming quality
- Over [illegible]s of gameplay with the ability to return to previous levels
- Motion [illegible]ture Technology for that true-to-life look
- The ability to play X-O or Iron Man as well as simultaneous cooperative two-player action
- Combination of fighting, shooting, and flying
- Object [illegible]ing and rotation techniques for that incredible depth
- Dynamic [illegible]world lighting to help set that perfect tone
- [illegible] bonus levels, the last culminating in a dashing of the two against themselves
- Intuitive [illegible]e controls for reactive player involvement
- Pick-up [illegible]wide characters with enhanced fighting abilities and [illegible]repower
- Increasingly difficult AI to satisfy even the most intense gamer

THE CAST

MARVEL:

Iron Man (playable)—weapons include: Laser Blasts, Visible Light Beam, Force Field, Glove Repulsors and E.M.P. Device

Enemies (not playable)—Yellow Jacket, Absorbing Man, Melter, Rocky, Goliath, Mr. Hyde, Amiri, Zola, Blackout, Baron Zemo

ACCLAIM:

X-O Manowar (playable)—weapons include: Ion Cannon, Cellular Disrupters, Iron Sword, Armadillo Mode, Illuminator, Omni Beam, and E.M.P. Device

Enemies (not playable)—Spider Aliens, Mistress Crescendo's Guardsmen, Armorines, Crescendos Soldier, Crescendo Private, Dromak Gladiator, General Kreto

[illegible] was saddled with the horrible crime of dealing with [illegible] Tony Stark. Both Arc and Tony Stark are slightly [illegible] characters, even the teen aged Tony Stark still has a lot [illegible] that he has to deal with.

Yeah, I [illegible] this time he won't have a hidden pocket in the armor [illegible] flask of whiskey in it or anything....

[illegible]ately he won't. Though when you think of it, if he's [illegible] Tony Stark, you'd think he would. But I just had two characters [illegible] well had quite a bit of play to them, even within the context of all the running around and the variant versions of [illegible] acters we see and all the stuff, I still tried to inject a little [illegible] character introspection and character questioning into the [illegible] And, as a result, the entire storyline at the end results in [illegible] recreating reality, and, in some ways, the two of them [illegible] choice to do that because of what each one of them [illegible] table ■

The Force is With Them

by S. C. Ringgenberg

Ryan Huna Smith and Jon Proudstar, the co-creators of Mystic Comics' latest title, **Tribal Force**, represent a commodity that's rare in the comic business: authentic Native American creators. There have been a handful of Native American characters in comics until now, none have been created by Native Americans. But, starting in August, Smith and Proudstar will unleash the Tribal Force, a team of Native American superheroes with a unique twist. Thunder Eagle, Earth, Gary, and Little Big Horn, the members of Tribal Force, don't simply wear Native American costumes, they embody the beliefs of many different Native American tribes.

This is only appropriate, though, as artist Ryan Huna Smith's ancestry is Navaho and Chemehuevi, while writer Jon Proudstar's eclectic family history includes Hispanic, Mayan, Yaqui, Irish, and Jewish forebears. In terms of the book, however, the origins and tribal affiliation of Thunder Eagle, Tribal Force's enigmatic founder, have been left somewhat vague. Proudstar has done this deliberately, ensuring that Thunder Eagle symbolizes all the native peoples of North America.

As a young comic fan from a minority background, Proudstar remembers acutely his frustration at being unable to find heroes he could identify with. Proudstar recalls, "What originally inspired me was Thunderbird of the X-Men. I was really excited that they had finally made a native American hero but then, of course, we all know they killed him off in the next issue. I felt extremely cheated as a kid that here was this great Indian superhero finally, and they killed him off. After that, I'd just daydream about Thunderbird still being alive, and what I would do if he were floating alongside the X-Men. I would also daydream about Batman or Spider-Man or any of the other popular heroes being of Native American descent or tattoo descent."

It was these childhood dreams that eventually led Proudstar to start his comic book. As he explains, "The basic reason **Tribal Force** came about was that I was tired of not seeing us (Native American boys) not being able to visualize me there. I really hope that **Tribal Force** will help some Indian kids to feel that 'Wow! I can be a hero too!' At the same time, I don't want to alienate non-Natives. I hope that daydream about being Little Big Horn or Gary. It's not exclusive. I just want our native heroes to be up there with the X-Men and Superman and all those other names that we've all grown up with."

In the tradition of a number of great comic books, **Tribal Force** will start off its four-issue miniseries with a bang, with the action continuing through every issue. Almost as soon as they

(The Tribal Force characters (l. to r): Little Big Horn, Gary, Earth, & Thunder Eagle)

appear, Tribal Force will begin clashing with the U.S. government. As Proudstar explains, "In the year 2006, and there's a civil war brewing in America between the United Tribes of America, which consists of all the Native American tribes, and American forces. Tribal Force helps escalate that war into a full-blown conflict."

As for an archenemy (just the thing that every super-team needs), Tribal Force certainly has one, according to Proudstar. At times, they'll face an insidious and powerful foe that can travel through time. As Jon Proudstar explains, "The first four-issue mini-series deals with the native prophecy coming full circle as the group becomes the Tribal Force and battles a villain called Black Robe, who's hopped through different dimensions and managed to eradicate the native American race in each dimension. This is the last place in the timeline in which he can conquer the Indian people."

As for creating the look of all of the characters, whether it be the Force itself or any of their villains, Ryan Huna Smith relishes the challenge of creating a roots of the universe who reflect his culture's legends and heroes. While not as reactive a wet-in-the-wool superhero fan as his partner, Smith was initially attracted to comics by the war stories of **Joe Kubert** and **Michael Golden**. In citing the inspiration for one of Tribal Force's members, he explains, "When we first started working on **Tribal Force**, I was developing Jon's characters and he happened to see a watercolor hanging on my wall of an Apache Mountain Spirit [redacted] he liked it

Tribal Force creators (l to r) Ryan Smith & Jon Proudstar

Photos by Raymond Chen

got to make a character out of character who's very mysterious, a ...ts always ready for battle. He's got a little ...e of Bruce Lee in him, he's got a little bit of Wolverine in him, and has a serious guy. He doesn't have time for fooling around and ... power is the ability to use wands, which can be used for healing as well as weapons."

... with characters as interesting as Jan Smith-Isidere, ... make **Tribal Force** as thrilling as possible. Smith is well aware of the necessity of finding a top-notch inker for ... Fortunately, Smith found Joe Rorkan, a fellow Tuscarora ... Rorkan was known for his ... stop for awhile" its pages. In talking ... Smith is full of praise. "Joe Rorkan is [a] ... and has a good sense of color theory. We're probably going to collaborate ... Jimenez to make the book really, really cool. I'm very ... mountain that when we started working on **Tribal Force**, ... new art style, we really didn't want to get into the ... thing. We just wanted to find our own art voice. Since this is one of the first ... American superhero groups, and we have this new art style that we're pushing on top of that, we just felt that was crucial to the ... project."

... going to be a challenge to incorporate that new art style into the ... team plans to make to bring emphasis to the real problems ... Americans today. One character who represents such ... is Whose civilian identity is college student Bashe Yazzi ... Earth is Dooty Indian," without a particular connection to her Indian background. "She doesn't know jack about her heritage," Proudstar ... very, very modern. When she starts gaining her powers, ... she's somewhat forced into learning about her heritage ... to expand on her powers. She's very reluctant to do ... what she was going to be a lawyer and probably make ... money, and now you're telling her she has to travel in the ... Haul and be a superhero. You know, it's something ... to give up, and it's something that many natives go ... day, the way modern society tells you that you're ... you have a large bank account, a big house and a fancy ... you live the Indian way, that has nothing to do with ... something that tugs at you every day.

... doubt, then, that these are characters not just with ... characters with the power to have a positive impact ... readers who until now, have gone unrecognized. As ... Huna and I have grown up in the modern world ... ever, there's this big inside my heart every time I read upon ... rewarding ... and it makes me very proud to have that ...

Girlfriend

Of The Ghost Who Walks

by
Nolan
Contenderé

Kristy Swanson made her first big Hollywood splash in the title role of 1992's ***Buffy the Vampire Slayer*** *(which was probably one of the best titles a movie ever had). Back then she was teamed up with Donald Sutherland and Luke Perry against vampires Rutger Hauer and Paul Reubens (better known as Pee-Wee Herman).*

Flash forward to 1996. Kristy Swanson is once again the leading lady in a big action film. This time she's paired up with Billy Zane for this summer's film version of Lee Falk's classic comic strip, ***The Phantom****. Born in Mission Viejo, California, Kristy grew up with a pair of teachers for parents. By the age of nine she started acting in commercials, and by the time she became a teenager she had been seen in more than 30 of them.*

From commercials she graduated to her first television series, ***Dreamfinder****, a Disney Channel project which never made it out of the can. Then in 1984, after convincing her parents to move to Hollywood, she started landing more screen time. Roles in* ***Ferris Bueller's Day Off*** *and* ***Pretty in Pink*** *opened the door for her first leading role,* ***Deadly Friend****, a Wes Craven (****Nightmare on Elm Street****) picture.*

In 1986 she starred with Louise Fletcher in ***Flowers In The Attic****.* ***Hot Shots****,* ***The Program****,* ***The Chase****, and* ***Higher Learning*** *saw her continuing to establish herself on the with a wide range of portrayals on the silver screen, but it's still probably* ***Buffy*** *that she's best known for.*

*Simon Wincer (****Lonesome Dove****,* ***Quiggley Down Under****), who directed her newest film adventure and made her Diana Palmer, the girlfriend of "The Ghost Who Walks," may have changed all that. For this interview,* ***FAN*** *caught up with Swanson, got the details on the movie, and made her spill the Phantom's secret identity. And it wasn't pretty.*

FAN: What was it like making *The Phantom*?

Kristy Swanson: We started October 2 last year and we finished around the 10th of February. We shot for about 2 weeks in Los Angeles and then we shipped off to Thailand. That was an interesting time of my life.

Was it studio work in LA and then off to locations?

We were shooting on location in LA, we were shooting out on the Universal lot, we were shooting the New York street and doing a bunch of the New York exteriors that they would end up doing with the digital computerized matte paintings of all the skyscrapers and everything. So we shot in LA and then we went off to Thailand to do all the jungle stuff.

Well, you've got to have jungles if you've got *The Phantom*.

There should be plenty of it and there was plenty of it there, more than you could imagine. And it was great! It was a really cool experience. It was very interesting and different as well as difficult at times because when you're shooting a movie in Los Angeles you have everything at your fingertips, you know, everything you need. And at any given time, if you say "I need this now," you've got it. As far as movies in general are concerned, there's a lot of last minute stuff. Sometimes it seems like everything is improvised. On *The Phantom* we had to be really prepared when we went to Thailand because we couldn't get things immediately, we had to wait a week. We really just had a few problems, but they were very time consuming.

Like what?

Because we had a lot of aerial shots in Thailand, we ran into a problem when there were some engine problems and they needed new engines for the planes. They had to wait a week to get it.

But you didn't just sit around while they were waiting, did you?

We had three different units going, and the second unit was mostly the aerial unit and so that put them off their schedule, but we kept working. Weather was a problem too because the rainy season was supposed to be over when we got there, but it wasn't. So that was another thing that got the schedule jumbled around quite a bit. But all in all, they made it work and we got through the whole thing. When I was in Thailand, I was thinking "Why are we shooting this stuff here of all places?" But when you see the footage and you see the shots of the jungles and all the aerial stuff that they shot, it makes total sense. It's so lush and beautiful it's really cool looking.

And then you went to Australia?

Then we went to Australia and, believe it or not, we were inside the whole time. We were on sound stages in Australia.

You went to Australia to shoot inside?

Yeah, is that amazing? And the reason why it worked that way that because in order to shoot in Thailand, it was cheaper for them to bring an Australian crew to Thailand than an American crew and back and forth, so they brought the Australian crew to Thailand and then when we went down to Australia that crew just came with us and most of them lived there so it was a lot less expensive for them to keep the whole crew together.

And is that where it wrapped up or did it come back to the States?

We had one day to shoot when we got back to LA, actually a scene that is not in the movie anymore, but we shot it, I was there, I have proof. [laughter]

Any general experiences about the cast?

That was actually a very good experience. We had a great cast, we had a lot of fun together, it was a good group of people. Personality-wise we all clicked really well and we were able to have a lot of laughs and good times and work well together and it worked out very well.

How does Billy Zane come off as the Phantom?

I think he comes off great as The Phantom. He's very charming, very sexy, good looking, funny and strong and great with the action. It's just a really great summer movie and it's going to be great for kids, they're just going to adore this film.

Out of your films so far do you have a favorite?

No, not at all. I like them all for different reasons. *The Phantom*, all in all, I loved because I loved the experience of shooting it. I actually liked the movie, too, so I'm proud of my work in it and I feel good about it. *Buffy*, that's another thing. That time in my life was just great and fun and a lot of hard work, but it all paid off. So I wouldn't be able to sit here and say "Oh, I like *Buffy* better than *The Phantom*"

Nolan Contenderé was born in Spain. He collects comics and unemployment in New England, where he now lives. Unlike some, he does not believe that New England is the name of a state.

ANDY MANGELS' HOLLYWOOD HEROES

Welcome to the most up-to-date news column on your favorite co book/sci-fi/fantasy/horror/animated TV and movie projects. Each month in FAN, you'll be treated to more exclusive Hollywood new than you get in any other magazine.

NEWS FROM HOLLYWOOD

VAMPIRELLA: THE MOVIE CAST

Another Hollywood Heroes Exclusive! Last month we told you that Showtime would be airing a 90-minute *Vampirella* feature film as part of the *Roger Corman Presents* movie anthology series. One of the eleven new films, *Vampirella*, is now filming. It stars *License To Kill*'s Bond girl Talisa Soto as Vampirella and The Who's Roger Daltrey (recently seen as an Interstellar Batman on *Lois & Clark*) as her vampire foe. Topps' Gary Gerani wrote the script, which is being directed by Jim Wynorski (*Return of Swamp Thing*). Also coming up in the roster of *Roger Corman Presents* is Joan Severance's return as a kick-butt leather-clad crime-fighter in *Black Scorpion II*. Look for films starring a host of genre favorites from John Rhys-Davies to David McCallum to Greg Evigan. *Roger Corman Presents* debuts on July 12th.

ENEMY CAST

We told you last issue that Dark Horse's first foray into live-action television had just fi ished filming in Utah. *Enemy* stars Billy Wirth (*Boys On The Side*) as the lead character, Malcolm Cory/Enemy. He's a military man who's hunting killers, led to them by the ghc of the people they've killed. On his trail are a male/female pair of FBI agents, Dane (Marshall Bell) and Quillan (Lisa Waltz). This dark espionage series should fit right into mold with *X-Files*. *Enemy* was a Dark Horse premieres in 1994, written and created by Steven Grant. The film script is by David S. Goyer, and it's directed by Michael Cattleman is footing the pilot and is considering it for the Fall season. Find out if it makes it next month!

PREMIERE DATES

JULY 2: Whoop! Goldberg stars in a $35 million dinosaur flick that has recently been relegated to direct-to-video. *Theodore Rex* is a New Line film Goldberg sued to get out of, but lost. plays a cyber-cop in 2030 who gets teamed up with a miniature anthropomorphic Tyrannosaurus Rex. (Think Barney with a badge. No, on second thought, that would make this a horr movie.) *Theodore Rex* is the most expensive direct-to-video film in history.

JULY 3: By now, if you don't know that Fox's *Independence Day* is likely to be the biggest hit of the summer, you haven't been paying attention. Bill Pullman, Jeff Goldblum, Brent Spine Smith, and extras aplenty populate this film about a full-scale alien invasion of the Earth. What I've seen reminds me a lot of V, the decade-old TV miniseries. An added bonus may be trailers for the film; negotiations are underway to premiere the three-minute *Star Wars: Special Edition* trailer there!

JULY 12: Michael Keaton stars as a construction worker who gets cloned in Columbia's *Multiplicity*, a new fantasy-comedy directed by Harold Ramis. Andie MacDowell plays Keaton's w who soon discovers that she has four more husbands than she knows what to do with.

JULY 19: Australian director Peter Jackson (a favorite in my household) returns to the screens with *The Frighteners*, a ghostly story that stars Michael J. Fox, D Wallace Stone, and genre stars Jeffrey Combs and John Astin. • *Joe's Apartment* is Geffen Pictures' bizarro film about an iowa farmboy who moves to the big cit shares his apartment with 50,000 cockroach roommates who talk and sing. Spun off from an MTV short, the film stars Jerry O'Connell of *Sliders* fame.

NEW FALL CARTOON SCHEDULES - PART TWO

The networks and syndicators recently announced their Fall schedules for weekend mornings and animated series. Here's Part Two of this exhaustive r of some of the series you can look forward to this Fall (Part One ran last month):

As expected, the Warner Network features lots of returning popular shows, as well as one comic star. The new schedule debuts in September.

8:00 am—*Sylvester and Tweety Mysteries* (Warner, returning)
8:30 am—*Daman Wayans Series* (Warner, new)
This as-yet-untitled series will be from the fertile mind of comedian Daman Wayans, and it stars ten-year old Danrey Walker, a kid growing up in lower Manhattan.
9:00 am—*Animaniacs* (Warner, returning)
9:30 am—*Punky & The Brain* (Warner, returning)
10:00 am—*Superman* (Warner, new)
The Man of Steel returns to animation with this gorgeous new series starring the voices of Tim Daly as Clark/Superman and Dana Delaney as Lois Lane. From the same team who brought us *Batman: The Animated Series*, this will also feature all-star comic writers like Joe Lansdale and Evan Dorkin. Thirteen episodes are scheduled for the first season, to be preceded by a three-part 90-minute origin story feature on primetime (in August). Clark will be more of a hard-edged crime reporter, and Lois and he will not get along. The supporting cast will include a young Jimmy Olsen, Perry White, Maggie Sawyer and her Special Crimes Unit, Terrible Turpin, and Bibbo. Villains will include Lex Luthor, Brainiac (who appears in the origin and has something to do with Krypton's destruction), Darkseid, Parasite, Metallo, Mr. Mxyzptlk, and others. Guest-stars will include Supergirl, New Gods, Lobo (who has a two-parter in the first season), and eventually . . . Batman!
10:30 am—*Road Rovers* (Warner, new)
Four dogs of Earth's heads-of state follow the commands of the mysterious "Master" and transform into humanoid wee-dog superheroes to defend all that's good in the galaxy. I kid you not.
11:00 am—*Freakazoid!* (Warner, second season)
11:30 am—*Earthworm Jim* (Universal, second season)

Warner is reportedly developing *Aquaman* as an animated series. Can the old days of the *Superman/Aquaman Hour* (now seen on USA as segments of *The Superman/Batman Show*) away? On the other hand, *The Spectre* is reportedly also in development for an animated series, which is rather unexpected. Warner representatives have a terse "no comment" on the opment of future series.

UPN

UPN has some good news coming for comic fans. Starting in September, here's their line-up:

9:00 am—*The Moose & The Monster* (Saban, new)
This is the off-the-wall adventures of an outrageous monster and his mouse sidekick as they try to avoid capture by the mad scientist who wants to implant Fibercate's brain in the monster."*A Rocky & Bullwinkle* for the 21st Century" says a UPN spokesman.

9:30 am—*Inspector Gadget* (Columbia, new) - This is based on the hit holiday movie about children who are pulled into the mystical world of their board game.

10:00 am—*The Incredible Hulk* (Marvel, new) The third animated series for the Green Goliath was given two "pilots" in the *Fantastic Four* and *Iron Man* cartoons this season. A two-part [illegible] plotted in the 13 episodes, and the intelligent Hulk (not the savage Hulk) will face the Leader, the Abomination, Wendigo, the Hulk Busters, and other major villains. Guest-[illegible] the Fantastic Four, the Defenders, Doc Sampson, and the Pantheon. Lou Ferrigno will provide the voice of the Hulk!

10:30 am—*Bureau of A.L.I.E.N.S. (Bureau of Alien Destroyers (Blasting Alien Destroyers)* (Saban, new)
Another [illegible] "The *X-Files* meets *The A-Team*," this action-adventure series follows a clandestine group who protect the world from aliens and the supernatural.

Expect UPN's animated *Blues Brothers* series to hit primetime sometime this year as well.

NICKELODEON

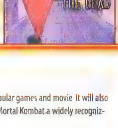
Nick's isn't adding any new series (yet), but features some switches in the schedule.

8:00 am—*Doug* (returning)
8:30 am—*Rugrats* (returning)
9:00 am—*Muppet Babies* (returning—one-hour block)
Debuts:
10:00 am—*Tiny Toons Adventures* (returning—one-hour block)
11:00 am—*Beetlejuice* (returning)
11:30 am—*Salute Your Shorts* (returning)

MTV

MTV is continuing to produce more animated series, including
Aeon Flux (third season)
Beavis & Butthead (returning)
The Head (second season)
Diana (new) This will be a *Beavis & Butthead* spin off.

Despite earlier announcements, MTV is saying they do not plan a second season of *The Maxx*, but that may change.



USA

USA's new season begins on September 21. Here's a rundown of series we know will appear:

11:00 am—*Mortal Kombat: Defenders of the Realm* (new)
A spin-off series, this promises to explore the "Asian and Native American mythology aspects" of the popular games and movie. It will also have a "clear and definite pro-social message to kids without harming the expectations of what made Mortal Kombat a widely recognizable name." In other words, no beheading or spine ripping, but plenty of violence.

11:30 am—*Wing Commander Academy* (new)
Mark Hamill will provide the voice of his character in this animated CD-game spin-off. He's joined by Dana Delaney, Tom Wilson, and Malcolm McDowell as a fleet of pilots trained to save mankind in the 27th century.

12:00 pm—*Street Fighter* (second season)

12:30 pm—*Savage Dragon* (Universal, second season)
Erik Larsen's image hero returns for 13 more episodes. Newly designed teams and a new director mean a different look, one which the producer promises will be more gritty and film noirish. Returning characters will include She Dragon, Overlord, Arachnid, Freak, and Doubleheader.

USA's Sunday schedule is as follows.

7:00 am—*Mortal Kombat: Defenders of the Realm* (see above)
7:30 am—*Wing Commander Academy* (see above)
8:00 am—*Savage Dragon* (see above)
9:00 am—*Mighty Max* (Bohbot, fourth season)
Leaping from syndication to USA.
9:30 am—*Double Dragon* (Bohbot, fourth season)
Karate-chopping from syndication to USA
10:00 am—*Action Man* (Bohbot, second season)
Secret agent man fights Doctor X.
10:30 am—*UltraForce* (Bohbot, second season)
The Malibu/Marvel series survived, and jumped from syndication to USA, mainly on the strength of toy sales for Galoob!

USA's weekday schedule will include:
Highlander: The Animated Series (Gaumont third season) More swordplay and mayhem.
Sonic The Hedgehog (fourth season)
Street Sharks (Bohbot, second season, new to USA)
Mighty Max (see above)
It's [illegible] that the *Superman/Batman Show* will continue on weekday mornings, as part of Cartoon Express. You did know this was airing weekdays, didn't you? It switched in April. Catch *Superman, Batman, Superboy, Aquaman*, and *Super Friends* episodes in slightly edited versions.

Swat Kats: The Radical Squadron will not return to USA with any new episodes, although it may return in syndication.

ShadowHawk is no longer being produced as a live-action series, but is once again an animated project. The TV project is still in development, but Nelvana is charging ahead on the animated series, which will likely feature Wesley Snipes as the voice of Paul Johnstone/ShadowHawk. It's another possible midseason replacement on USA.

SYNDICATED TOONS

- Universal is readying *Dragonheart* for this Fall, the hoped-to-be-a-hit movie and toy line. Neither film stars Dennis Quaid nor Sean Connery are expected to have any involvement in the cartoon. Another new entry for fall from Universal is *B.U.S.H.*

- Hearst and Lacewood have prepared a cool-looking show called the *New Adventures Of Flash Gordon*. In this one, Flash and Dale are much younger than in past incarnations, and much more anime-looking (Dale is now Eurasian). Flash is a young California kid who gets trapped on Mongo and must lead the rebellion against the lizard emperor of Mongo, Ming. Paul Schaeffer, the band director for Letterman, will be the voice of the hippy Doctor Hans Zarkov. Twenty-six episodes (two seasons) have been confirmed.

- Gaumont has two new toy-based series coming for Fall. *SkyDancers* tells the adventures of the flying dancers who are assigned to protect the kingdom and its magical Sky Swirl Stone from the forces of the evil Sky-Clone. *SkyDancers* is the hottest girls' toy line, and the animated series is expected to be a hit. The boy's version of the toys *Dragon Flyz* will also get its own series. In the year 4190, man and dragon live and fly as one in the floating city of Arklandis, high above the ruins of Earth. The Dragon Flyz must protect the city from the hybrid creature, Dread Wing.

- Fred Wolf will have *The Fantastic Voyages of Sinbad the Sailor* this fall—not related to the live-action *Sinbad* series.

- Look for the following new series in syndication: the 3-D computer-animated *Beast Wars* (Alliance), the movie spin-off *All Dogs Go To Heaven* (Claster), the space show *Apollo Kids* (Western), comic character *Richie Rich* (Claster, with 13 new shows), the live-action *Cyberkidz* (United), *Pink Panther* (MGM), the all-animal *Oliver Twist* (Saban), *Cybersonics* (Saban), the *Terminator*-like *ZT* (Film Roman), Monty Python star Terry Jones' *Blazing Dragons* (Helvana), game spin-off *Darkstalkers* (Sunrise), Bruce Willis as a k-9 sleuth in *Bruno* (Film Roman), and many more.

- Returning series include *Princess Gwenevere and Her Jewel Riders* (Bohbot), *Skysurfer Strike Force* (Bohbot), and the now-four-days-a-week *Mega Man* (Sunrise).

- Bohbot's *The Mask* will begin Monday-to-Friday stripping in syndication, in addition to its Saturday morning schedule on CBS

- The biggest animated launch this Fall will be *The Real Adventures of Jonny Quest* from Turner. The new series will be launched on August 26th on TNT, with various multi-media support, including comic books (Dark Horse), young adult novels, toys, and more. The Quest team is joined by a spunky teenage g-rl, Race Bannon's daughter, Jessie. Expect scenes set in the "real world," as well as a virtual reality landscape called "Questworld."

- Bohbot's *Captain Simian & The Space Monkeys* is a new series based on a toy line, half of the season's 26 episodes will be directed by Brad Rader, a comic artist known for his work on early issues of *The Batman Adventures*, and Dark Horse's four-part *The Mask* series.

- It's not known whether *G.I. Joe Extreme* will return for another season.

- Definitely not returning for the Fall are the following syndicated series: *Phantom 2040* (Hearst), *Biker Mice From Mars* (Marvel), *Iron Man* (Marvel), and *Fantastic Four* (Marvel).

COMING NEXT ISSUE

Your first look at the new Fall primetime schedules for genre fans. Will *Generation X* and *Doctor Who* go to series? Will *Lois & Clark* fly again? Check in next month for the answers!

Andy Mangels also reports on ***Star Wars for FAN*** *(see* ***Star Wars Futures****). He was the writer of* ***Star Wars: The Essential Guide To Characters*** *(Del Rey) and the* ***Star Wars Finest*** *trading card set (Topps), and is the writer of the upcoming* ***R-Man*** *on-line comic series for MicroSoft Kids Network. Check it out on the WWW.*

UPCOMING ON TV

SERIES	Title	Air Date	Tidbits
AMERICAN GOTHIC (CBS)	may return for summer airing (8 episodes unaired)		
KINDRED: THE EMBRACED(FOX)	may return for summer airing (3 episodes unaired)		
SLIDERS (FOX)	Great Fellows	June 21	mobsters rule
	The Young And The Relentless	June 28	season finale
DUCKMAN (USA)	Cock Tales For Four	June 22	Ajax dates a chicken
	All About Elliot	June 29	Chris Elliot is inferior
	Cradle Runnings	July 6	rapper Coolio replaces Ajax
	Front Bad To Worse	July 13	Duckman helps homeless
	Dammit, Hollywood	July 20	fame, fortune, and eater-es
	Smoke Wrings	June 21	ads you can't resist
	About Face	June 28	twins from heaven and hell
	Confession	July 5	writer or serial killer?
	Ear Today...Gone Tomorrow	July 12	a deaf safecracker
	The Third Pig	July 19	all-animated season finale!
THE OUTER LIMITS (SHO)	The Light Brigade	June 23	
	The Falling Star	June 30	
POLTERGEIST: THE LEGACY (SHO)	Do Not Go Gently	June 21	
	Crystal Scarab	June 28	
	Look for a Poltergeist marathon in June!		
ROGER CORMAN PRESENTS (SHO)	House Of The Damned	July 17	Greg Evigan

The following series are all-synch or live. Those marked with an asterisk (*) may not return:
CBS: B.L.A.M. (ABC), SPACE: ABOVE & BEYOND (FOX), X-FILES (FOX), THE SENTINEL (UPN), NOWHERE MAN (UPN), STAR TREK: VOYAGER (UPN), STAR TREK: DS9 (SYN), BABYLON 5 (SYN), RIP MURDER (FOX), L.A.O. HERCULES (SYN), XENA: WP (SYN), THE WANDERER (SYN), FOREVER KNIGHT (SYN/SCIFI).

Dr. Who Arrives in the USA

"What happened?"

"Change my dear, and it seems not a moment too soon."

by Arnold T. Blumberg

After 26 seasons, BBC's *Doctor Who*, the longest-running science fiction TV series, was canceled in 1989, ending the adventures of the mysterious Time Lord known only as the Doctor. During those 26 years spent wandering the universe in a TARDIS time capsule disguised as a British Police Call Box, the Doctor and his companions faced all sorts of evil-doers, from the cyborg Daleks and Cybermen, to the malevolent Master, a rival Time Lord and the Doctor's arch-enemy. The Doctor finally met his match in BBC TV executives, though, who decided to end his travels themselves.

Now, however, the Doctor is back. On May 14th, the TARDIS materialized again when Fox Television debuted a Universal/BBC TV-movie intended as a pilot for a new series. Stepping into the role of the Doctor, a part played by seven actors over the past 33 years (not counting stage and film spin-offs), was Paul McGann, a British actor known in the States for small roles in *Aliens* and *The Three Musketeers*. Joining him was Daphne Ashbrook as his American companion, Dr. Grace Holloway, and Oscar-nominee Eric Roberts as the latest incarnation of the Doctor's evil foe, the Master. According to producer Phil Segal, the film's intent was to introduce the Doctor to a new audience while preserving the spirit of the original and there were indeed many nods to the past in this polished production, not the least of which was the return of Sylvester McCoy, the last BBC Doctor, for a special opening sequence.

Set in San Francisco on the night of December 31st, 1999, the film finds the Doctor carrying the remains of the Master home to Gallifrey when the TARDIS is forced to crash on Earth, trapping the Doctor in a gangland crossfire that sends him to the hospital. There, he is helpless to prevent Dr. Holloway from inadvertently killing him in the emergency room, as she is unaware of his two hearts. After regenerating into his 8th incarnation, the Doctor enlists Grace's aid to rediscover his identity and repair the TARDIS before the Master, in a stolen human body, destroys Earth and has his final revenge on his oldest enemy. Along the way, McGann's energetic and highly compelling Doctor shares a few screen kisses with Grace (a first for any Time Lord), and reveals that he is half-human, finally explaining why the Doctor has such an affinity for Earth.

The film was covered extensively in the British and American media and fans were definitely ready to welcome the Doctor home. With all new sets and special effects that are worlds away from the familiar but low-budget work on the original BBC series, the Time Lord returned to TV in style. The interior of the TARDIS is now seen as a warm wood-and-brass complex, featuring a library and charmingly low-tech control console. Also seen in the film was the Cloister Room, a monastic chamber featured in past Doctor Who tales, but given a substantial face-lift. This version houses the TARDIS' main power supply, the Eye of Harmony, site of the final showdown between the Doctor and the dying Master.

Since the film aired last month, fans have been overwhelmingly positive in their reaction to the film, although some claim the American-based production altered the show's British-sensibilities. Nevertheless, there was plenty to satisfy old and new viewers alike. From the opening shot of Skaro, home planet of the Daleks, to the Doctor tapping the console to jump-start the controls at the end, the movie played like a love-letter to fans, retaining the wit and charm that have made *Doctor Who* a success for three decades. The new touches may have been a bit American, but network success demands change, and as fans already know, change is at the very heart of *Doctor Who*. The Doctor has regenerated into a new body (and actor) seven times, with five more to go. Companions have also come and gone over the past 33 years, with the only constants being the show's signature tune and the Police Box each Doctor has called home.

Sadly, FOX has passed on a full series. If the Doctor's adventures continue in any form, Segal may or may not be continuing as the show's guiding hand, and of the cast, only McGann is signed to a five-year contract.

Will *Doctor Who* return once more? If his fans have any say, he will. Faithful Whovians have followed the Doctor across space and time for over 30 years, and now, with new viewers discovering the ageless Time Lord, the show may emerge triumphant from a regenerative cycle of its own. As Doctor himself once said, "time we tells in ways does."

Be the Time Lord of You Living Room

OVERSTREET'S

FAN

CBS FOX VIDEO

BBC

CBS/FOX™, BBC Video®, and FAN have tear
up to offer you the ultimate Doctor Who p
ONE lucky winner will receive a *complete s*
Doctor Who videos, 72 in all, featuring *all* o
the Doctors and *all* of the episodes of the
award-winning television series. Though a
half-dozen of the videos will be available f
sale starting June 25th, this is your chance
win them **all**! But this contest will have on
one winner, so you'd better act fast!

I don't have a Tardis key, but I've got this entry!

Name_____ Age

Address_____

City_____ State_____

Zip _____

No purchase necessary. All entries become the property of Gemstone Publishing, Inc. and ca
not be returned. **Entries must be received by September 1, 1996, which is the closing date of th**
Winners will be selected by a random drawing to be held no later than September 15, 1996
will be notified by phone or mail by September 31 1996. Odds of winning will be determine
number of valid entries received by Gemstone Publishing, Inc. by the closing date of the con
entry per person. Contest is open to everyone except employees and the immediate fam-
bers of CBS/FOX™ Video, BBC Worldwide Limited, Gemstone Publishing, Inc. or Diamond C
Enterprises, Inc. Estimated retail value of prizes is as follows: Grand prize 35 BBC All Year Ho
Federal taxes will be the sole responsibility of the prize winner. All prizes will be awarded Ge
Publishing, Inc. reserves the right to substitute prizes of equal or greater value for those liste
Taxation, if any, will be the responsibility of the winner. Any and all applicable Com
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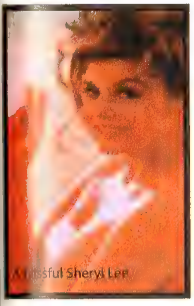
flash forward

by BENN RAY

BEAVIS AND BUTT-HEAD

Breed: Animated Stupidity
Studio: Paramount
Release: Christmas
Director: Mike Judge
The Voices: Mike Judge
Sidebar: Not only did series creator and all around Renaissance man Mike Judge write and direct the show, he did the voices for both Beavis and Butt-head, as well as all the other male characters, and he also wrote and performed the theme music.
The Lowdown: Does this picture really need a plot?
The Tip: Why?



Successful Sheryl Lee

BLISS

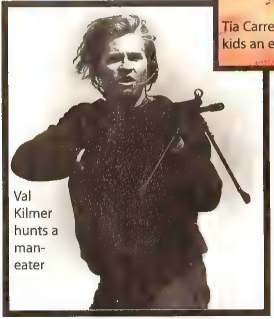
Breed: Porn For The Ladies
Studio: Sony/Triumph
Release: Late Summer
Director: Lance Young
The Players: Craig Sheffer, Sheryl Lee, Terence Stamp, Casey Siemasko, Spalding Gray
Sidebar: This film reportedly cost less than $1 million to make and was written by director Young in Mexico while recovering from a bad buck.
The Lowdown: When Joseph (Sheffer) discovers that not only has his lovely bride (Lee) been faking orgasms but also seeing an unconventional sex therapist (what's a conventional sex therapist?), he gets a wee bit irked. Upon confronting the therapist (Stamp), he gets sent off on a trip of self-discovery.
The Tip: Sounds freaky.

FLED

Breed: Cyber Action/Comedy
Studio: MGM/UA
Release: August 16
Director: Kevin Hooks
The Players: Laurence Fishburne, Stephen Baldwin, Salma Hayek, Will Patton, Victor Rivers, Robert Hooks, Robert John Burke
Sidebar: This is the first time director Kevin Hooks has worked professionally with his father, actor Robert Hooks, since he directed *Passenger 57*.
The Lowdown: After a prisoner (Fishburne) escapes with the help of a cyber-whiz (Baldwin), the two go in search of some hidden loot and a computer disc that will incriminate the Cuban mafia or get the two killed in the process. Throw in a woman looking to maintain financial independence and trying to avoid a relationship (Hayek), a ruthless Cuban assassin (Rivers), and the cops who are hot on the duo's trail (Patton, Hooks and Burke), and the escapees have their hands full.
The Tip: Cyber-action. I guess they won't stop making these films until someone gets one right.

THE GHOST AND THE DARKNESS

Breed: Drama With A Couple Of Lions
Studio: Paramount



Val Kilmer hunts a man-eater

Release: Summer
Director: Stephen Hopkins
The Players: Michael Douglas, Val Kilmer, Bernard Hill, Tom Wilkinson, John Kani, Brian McCardle, Henry Cele, Emily Mortimer
Sidebar: Director Hopkins also directed 93's *Judgement Night* and 94's *Blown Away*
The Lowdown: Britain's plans for an East African railway are stopped when two man-eating lions go on a binge resulting in over 130 deaths. The story takes a man against beast turn when a bridge engineer (Kilmer) and a wild game hunter (Douglas) set out to hunt the lions.
The Tip: Isn't the death penalty a little extreme for an eating disorder?

Tia Carrere giving kids an education

HIGH SCHOOL HIGH

Breed: High School Comedy
Studio: Sony/Tristar
Release: August 2
Director: Hart Bochner
The Players: Jon Lovitz, Tia Carrere, Mekhi Phifer, Louise Fletcher
Sidebar: Director Bochner has acted in *Breaking Away* and *Die Hard*
The Lowdown: An idealistic teacher (Lovitz) quits his gravy job teaching at an exclusive private school

flash forward

headed up by his dad to teach at a notorious inner city school called Marion Barry High. Admist turmoil and strife, the teacher finds love and reaches through to these jaded kids.
The Tip: Think *Dangerous Minds* with a sense of humor or *Rock 'n' Roll High School* without the "Rock 'n' Roll."

MICHAEL COLLINS

Breed: Historical Irish Hero Drama
Studio: Warner Bros.
Release: Fall
Director: Neil Jordan
The Players: Liam Neeson, Julia Roberts, Adian Quinn, Stephen Rea, Alan Rickman
Sidebar: The story of Michael Collins is legendary on the other side of the Atlantic, but then so is the band Oasis.
The Lowdown: Michael Collins emerged as a hero from the Emerald Isle's fight for independence from the British in the early 1900s. He went on to become the intelligence director for the Irish nationalist movement. A key negotiator for a treaty to establish self-government for southern Ireland, he was assassinated in his prime by close friends and former allies. However, historians still argue over who pulled the trigger.
The Tip: *Braveheart*, *Rob Roy*,...are ya startin' to see a trend?

THE NUTTY PROFESSOR

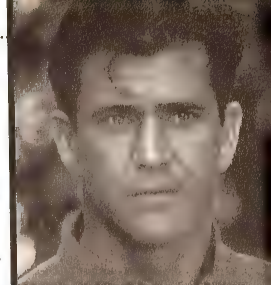
Breed: Comedy Remake
Studio: Universal
Release: *not available at press time*
Director: Tom Shadyac
The Players: Eddie Murphy, Jada Pinkett, Larry Miller, David Chappelle, John Ales, James Coburn
Sidebar: Shay'ac, the director of this remake of the 63 Jerry Lewis classic, also directed *Ace Ventura, Pet Detective*.
The Lowdown: When overweight Professor Sherman Klump (Murphy) decides to invent a lovelife for himself by way of a love formula, he, after tasting his own medicine, suddenly becomes Buddy Love, Professor of Romance, Dr. Feelgood...you get the idea. Unfortunately, his formula has this nasty habit of wearing off at the most inopportune moments.
The Tip: Eddie Murphy's obvious attempt to prop up his ailing career by going for cult status with the French.

101 DALMATIONS

Breed: Live-Action Disney Re-Hash
Studio: Walt Disney, duh
Release: Thanksgiving
Director: Stephen Herek
The Players: Glenn Close, Jeff Daniels, Joely Richardson, Hugh Laurie, Mark Williams, Joan Plowright
Sidebar: Close has a treasured collection of costumes that she has worn in each movie. This one is no different, it's in her contract that she gets to keep all of the Cruella's outfits.
The Lowdown: In this live-action version of the 1961 Disney classic, Close plays the evil Cruella DeVil, owner/operator of the fashionable House of DeVil. Cruella feels her most industrious designer's loyalty is compromised when she (Richardson) falls in love and gets married. Upon visiting the newlyweds' home, Cruella discovers a litter of Dalmations is due. However, when she brandishes her check book, intent on turning the dogs' fur into fashion, she discovers some things just aren't for sale. So she sends in her henchmen, Jasper and Horace, to steal what can't be bought.
The Tip: 1st rule of showbiz, never work with animals or children. The same can be applied when deciding what movies to see.

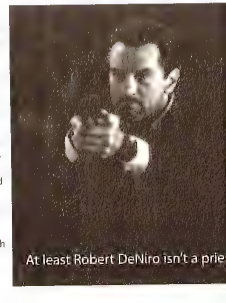
THE PEOPLE VS. LARRY FLYNT

Breed: Drama With A Moral
Studio: Sony/Columbia
Release: Fall
Director: Milos Forman
The Players: Woody Harrelson, Edward Norton, Brett Harrelson, Courtney Love
Sidebar: Director Forman also directed Academy Award winners *One Flew Over the Cuckoo's Nest* and *Amadeus*. Love, widow of Kurt (Nirvana) Cobain and member of the band Hole, has also appeared in 87's *Straight to Hell* and this year's *Feeling Minnesota*.
The Lowdown: This flick follows the story of porn industry iconoclast Larry Flynt (Harrelson) and his wife Althea Leasure (Love) as they build an empire out of **Hustler Magazine**. From humble beginnings, Flynt bids unsuccessfully for President, is paralyzed from an assasination attempt and emerges victorious in a First Amendment Supreme Court battle.
The Tip: He's an example of the American Dream realized through pornography.



RANSOM

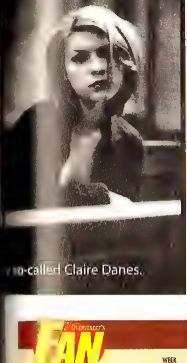
Breed: Remake Thriller
Studio: Touchstone
Release: August 12
Director: Ron Howard
The Players: Mel Gibson, Rene Russo, G
Sinise, Delroy Lindo, Lili Taylor
Sidebar: This remake of the 1956 MGM
film starred Glenn Ford, Donna Reed ar
Leslie Nielsen.
The Lowdown: When maverick New Yo
tycoon Tom Mullen's (Gibson) son is kid
napped and an FBI rescue operation g
awry, Mullen must step from the world
hostile takeovers and corporate piracy
into hostage negotiation. However, Tor
plans to put out a reward for his son's
return instead of just paying the ranso
The Tip: An FBI operation goes awry?
That's probably the most believable as
of the story.



At least Robert DeNiro isn't a prie

SLEEPERS
Breed: Sexual Abuse Victims' Revenge Drama
Studio: Warner Bros.
Release: Fall
Director: Barry Levinson
The Players: Robert DeNiro, Dustin Hoffman, Jason Patric, Brad Pitt, Minnie Driver, Brad Renfro, Kevin Bacon, Billy Crudup, Ron Eldard, Vittorio Gassman
Sidebar: The book, by Lorenzo Carcaterra, this movie is based on reached the top 5 on the New **York Times** bestsellers list.
The Lowdown: 4 youths from Hell's Kitchen in the 60s go to a reform school where they are sexually and emotionally abused by the guards. Years later they are reunited by an act of revenge, only to go on to more violent acts.
The Tip: It could've been worse, it could've been a Catholic school run by priests.

TO GILLIAN ON HER 37TH BIRTHDAY
Breed: Romantic Drama With A Ghost
Studio: Sony/Triumph



...o-callerl Claire Danes.

Release: Late Summer
Director: Michael Pressman
The Players: Peter Gallagher, Claire Danes, Kathy Baker, Wendy Crewson, Bruce Altman, Michelle Pfeiffer
Sidebar: Actress Danes, who appeared on the critically acclaimed *My So-Called-Life*, will star in the upcoming *Romeo and Juliet* with Leonardo DiCaprio.
The Lowdown: Based on the Michael Brady play, David Lewis (Gallagher) has an almost perfect relationship with his wife Gillian. They spend hours strolling beaches, they share their hopes and dreams, they play intimate games, and they go swimming at midnight. The only problem with their relationship is that Gillian died two years earlier. David must work through his feelings of guilt and grief in order to get over this denial
The Tip: So she's a little dead, it still sounds like the perfect relationship to me.

MINUTE FLICK

by
BENN RAY

SPAWN IS ON
Michael Jai White, who played Mike Tyson in HBO's *Tyson*, has landed the role of Spawn in New Line Cinema's $35-$40 million feature *Spawn*, the live-action feature based on Todd McFarlane's comic. This will be the feature film directorial debut of ILM (Industrial Light and Magic) special effects wizard Mark Dripps. Produced by Clint Goldman, the film will begin shooting by the end of July or the beginning of August. Alan McElroy wrote the screenplay. New Line views this project as a possible franchise.

LEGAL WEB SLINGING
Lawyers for the Carlco production company, which is now operating under Chapter 11 of US Bankruptcy Code, are disputing in court Marvel's claims that Carolco's rights to the live-action *Spider-Man* film have recently reverted back to Marvel.
According to Carolco, they paid Marvel $3 million and signed an agreement in 1991 for the rights to the film. The company also added that they have already invested $12 million in development so far. They claimed to have paid James Cameron, who agreed to write, produce, and direct the project, $3 million already.

PICTURES THAT MOVE

TWISTER
WARNER BROTHERS/UNIVERSAL, PG-13
With Bill Paxton, Helen Hunt, incredible tornadoes, other special effects and the 7th biggest opening in film history, it's not likely that Hollywood will ever recognize that this movie isn't nearly as good as it should have been. But this box office bonanza longs for a soul it never finds. Why is this movie a 5 out of 10 and not a 10 out of 10? Simple: Helen Hunt never shows up. It's not that she's not physically in the scenes, but nothing makes you latch onto her character. She was more believable as Murray's daughter on *The Mary Tyler Moore Show* or on *Swiss Family Robinson* (and of course *Mad About You*). Whether it's her or the script, this is a matinee at best, kids. Paxton is good and the special effects are as good as reported, but go early and save your money for *ID4*.

—J.C. Vaughn

FILM FIFTEEN

	WEEK IN RELEASE	F-S-S TOTAL*	TOTAL TO DATE		WEEK IN RELEASE	F-S-S TOTAL*	TOTAL TO DATE
1 ***MISSION: IMPOSSIBLE** (PARA)	1	$56,811,602	$74,906,420	9. **BIRDCAGE** (MGM/UA)	12	$1,263,789	$118,764,272
2. **TWISTER** (WB)	3	$37,966,706	$144,969,158	10. **HEAVEN'S PRISONERS** (NL)	2	$1,123,935	$3,994,960
3 ***SPY HARD** (BV/HOLL)	1	$10,468,420	$10,468,420	11. **EXECUTIVE DECISION** (WB)	11	$804,222	$55,141,839
4. **FLIPPER** (UNIV)	2	$5,406,510	$10,008,680	12. **JAMES AND THE GIANT PEACH** (BV/Dis)	7	$783,869	$26,776,358
5. **THE TRUTH ABOUT CATS AND DOGS** (FOX)	5	$2,705,797	$27,902,825	13. **THE QUEST** (UNIV)	5	$736,470	$19,766,455
6. **THE CRAFT** (SONY/COL)	4	$2,681,334	$20,003,536	14. **FARGO** (GRAMMERCY)	12	$542,633	$21,723,440
7. **TOY STORY** (BV/DISNEY)	27	$1,774,539	$186,644,756	15. **MR. HOLLAND'S OPUS** (BV/HOLL)	19	$510,893	$79,630,979
8. **PRIMAL FEAR** (PARA)	8	$1,429,961	$53,020,219				

* denotes **Friday-Saturday-Sunday total.

source: Exhibitor Relations Co.

*As Quinn Mallory on Fox Television's Sliders, actor Jerry O'Connell gets to travel to different realities each week. It's always Earth and it's always present day, but these realities are often strikingly different from the one we know. He and his companions have journeyed to an America the Soviets conquered, to a place where nuclear winter was a reality, as well as many other Earths. O'Connell, though, recently made a real-life slide of his own. The NYU Film School grad and star of the upcoming feature Joe's Apartment (scheduled for a July release) dropped into the role of comic book author when he signed on to write Acclaim Comics' **Sliders Special** one-shot. He spoke with **FAN** about his comic book debut, his new film, and Sliders.*

FAN: When he heard you were interested in writing the comic, Acclaim's Armada line editor, Jeff Gomez, thought it would be a good PR gimmick. But when he read your script, he really liked it. In fact, he raved about it.

Jerry O'Connell: I can't take all the credit. He really helped me out. I was very interested in writing for comics and was even more interested when **Sliders** got a comic. I thought it could be a good opportunity, so I threw a lot of stories at them and one hit, thankfully. Jeff really helped me get the story into comic book form because I had never really written for comic books. I went to film school and I've done a lot of screen writing, and I was amazed to find out how similar writing for screenplays and writing for comics would be. In a film, you basically have 90 to 120 minutes to tell a story. In a comic, you have a certain number of pages to tell a story. You only have so many panels, so it really was like blocking out a little film. I had a blast with it. Jeff and everybody at Acclaim really, really, really helped me out.

You've been over to Acclaim hanging out over at the offices, and now it seems that everybody's pretty excited about the project.

I went up there and those guys were really cool. It's a job that I think that I and every other recent college graduate in this country would love to have because those guys... they're hysterical. They're blaring music, they're hanging out, it definitely looks like a good time.

Did you have a background with comics before this?

Yeah, I've read a lot of comics. Most recently I've been into **Magic: The Gathering** comics from Acclaim, so it was great to see the behind-the-scenes stuff at their offices. I read a lot of stuff like **Hate** and **Love and Rockets**. Comics are very popular among people in the film industry. It's like a big secret in the film industry, but it's not so secret anymore. A lot of filmmakers read comics because they really inspire them. I find that comics inspire someone who's interested in the film-making process because each panel is blocked out like an individual shot. And you can be much more creative because you're not restrained by a budget.

That's one of things that really lends itself to the Sliders comic book. They can do some really way-out concepts that would not be so practical on the TV show, yet are no less believable.

That's true. I had a bunch of ideas for the **Sliders Special**. I knew I wanted to do something that they wouldn't be able to do on the show because of budget. I also knew I wanted to do something that they would have a little trouble getting approved as a story because comics can have more of an edge then your average eight o'clock television show. I wanted it to be a little more edgy. I wanted this comic to be everything that *Sliders* can't be on TV, so I came up with a bunch of ideas and the one that hit was the Sliders go to a world where drugs are totally legal and not only are they legal, they are incorporated in all foods as well. Steroids in food in place of protein,

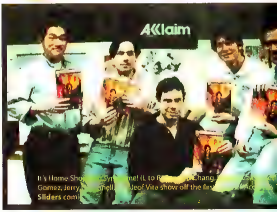
Editor-in-Chief Fabia Nicieza shows Sliders star and comic book writer Jerry O'Connell around the office.

like vitamins are pumped into foods in o world. Drugs and performance-enhancin drugs are pumped into the food on this world. We've got Tim Leary, J. Edgar Hoover... I don't want to give it all away, b we had a lot of fun with it, and Jeff Gom really helped me out. Everyone at Acclai really helped me out. It was a real joy for me to go out there and see how it was done because I'll tell you, I wouldn't min making a living in this business. It's a bla

Let's talk about Sliders on television now. What's been the reaction to the show since it came back?

This second season was really like gettin another chance because we had a long break and we weren't sure for a while if was going to come back. Then when it d come back, we were like, "All right, now we're going really do something of this." The writers and producers really steppe

sliding into



It's Home Shopping Network time! Hosts Jeff Gomez, Jerry O'Connell and Paul Vaz show off the first Sliders comic.

...ipate the Job. The first season gave us a chance to figure out what kind of show we were. We weren't exactly Sci-Fi, we weren't exactly comedy, we weren't exactly drama, we were a little bit of everything in each episode. When we came back second season they really stressed the Sci-Fi, which I loved because that's what made it fun. They really got creative with scripts.

How's it look for going forward?
It looks pretty good, but you never can tell when with networks. It's almost impossible to predict. I really hope it comes back, we had such a good time.
Our Executive Producer, Tracy Tormé, is a real cool guy. He was writer for *Star Trek: The Next Generation* and he wrote for *Saturday Night Live*, so he's got a real interesting background. He's
really pro-comic, which is terrific because I really feel that the comic is going to seriously inspire the guys on the show. I think that because he is a comic book fan himself, Tracy realizes that there's a lot of creativity in the comic world. I can really see the comic seriously inspiring the show and I hope it does. I think there's going to be an explosion or a feeding frenzy on comics in the entertainment world. There already is really, but I don't think it's just going to be contained to Science Fiction or Action. I think you're going to see a lot more of all levels of comics really affecting the film industry. Have you ever read **Armed & Dangerous**? I mean, it's terrific. I read **Armed** & **Dangerous** and thought "This is just as good as any film I've ever seen." The thing is, if you read a great comic it's live action as far as I'm

rough and tumble city, and the only people who do befriend him are the roaches who live in his apartment. It was pretty gross working with the roaches, but I'm from New York so I was raised on roaches. (laughter) I saw them on a daily basis. For the film, I did some pretty gross stuff with them, I'll admit. I put two in my mouth and I had about thirty on my face in one scene, but I did it for the art (laughter).

***Sliders Special** #1, written by Jerry O'Connell and illustrated by Jackson Guice, is scheduled to go on sale in July.*

At press time, Fox announced that *Sliders* has indeed been renewed for the 1996-1997 television season

comics

...incerned. Those characters are actually speaking and moving and when you get a good artist it's *great*, and it's still cheaper then a $7.00 movie.
Speaking of which, Jeff Gomez insisted that we ask about the roaches in your new movie. So what's up in *Joe's Apartment*?
Joe's Apartment was a short film on MTV about a guy who lives an apartment with all of his roaches that talk to him. The feature version is basically about a guy who moves to the lower east side, can't make any friends in the

by
J.C. Vaughn

ANDY MANGELS'

STAR WARS FUTURES

For those who are fans of the prologue "A Long Time Ago in a Galaxy Far, Far Away," welcome to the future! Andy Mangels' Star Wars Futures, that is. Each month in FAN, you'll be able to catch up with one of the major Star Wars licensees in an informative profile, take a look at the upcoming book, comic, magazine, and literary projects, get exclusive worldwide news and photos on future Star Wars products, and win cool prizes in our exclusive contests! So switch off your targeting computer and get ready to fire into … Star Wars Futures!

DON POST: THE GREAT COVER-UP

There's a good reason that one name has been associated with *Star Wars* merchandising longer than any other company. Don Post Studios was the *first* licensor to catch on to the potential in George Lucas' science fiction film. Almost twenty years later, they're still putting out top quality collectable masks, and new generations of fans are still snapping them up as soon as they leave the studio

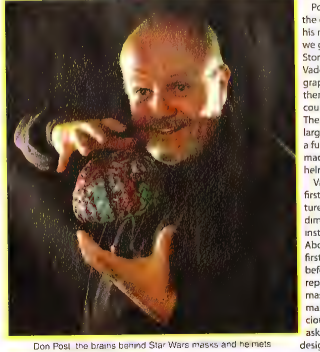
Don Post, Sr. founded the company in 1938, in Chicago. Having worked at the Silvestri Mannequin Company, Post had learned to make molds for mannequins, and he was a skilled sculptor. His first mask jobs for the new studio were political figures for a floor show, including Franklin Roosevelt, Mussolini, Hitler, Stalin, Ghandi, etc. After the War, Post moved to California, and in 1948 began making merchandise, props, masks, and special effects for Hollywood studios. In 1968, Don Post, Jr. became involved with the company full-time, and soon the licensed set of Universal Monsters masks were selling like hotcakes.

In 1972, Post worked with 20th Century Fox on a new line of masks from the *Planet of the Apes* films. Both the masks and the movies were very popular. In December 1976, shortly after Post Sr. had retired, Post Jr. was approached by Mark Pevers, who was the only person in Fox's licensing department. Pevers had a color brochure about a new property they were trying to license: *Star Wars*.

"I looked inside the brochure and saw Darth Vader and the Stormtroopers, and I was very excited," says Post. Jr. from his California studios. "I decided to restrain myself though." It was Friday when he got the brochure, and he "restrained" himself until the following Monday before calling Fox about getting the license. Details weren't finalized until February or March, but it was early enough to get the line into production.

"We thought we'd sell a great number of them," says Post "but not as many as we did. When I called our customers to tell them to order this new product, they would tell me that science fiction didn't sell. It was very difficult to book orders before the movie came out. Of course, once it came out, it was like being caught in the middle of a tornado. Those same people would call up and ask for merchandise and I'd quote a delivery date and they'd get upset because I couldn't ship earlier."

The production problems even came into his home life. "I had to have an unlisted phone at home. People would call me with all sorts of stories about why I should send them a *Star Wars* mask. Dying relatives whose last wish was to have Darth Vader mask and so forth. All sorts of stories to squeeze a Vader mask out of me." He was even more surprised when he let his seven year-old son take a Vader mask to school for show-and-tell. "I watched him walk onto this playground, and every kid gravitated to him like a magnet. It was an incredible image in my head."



Don Post, the brains behind Star Wars masks and helmets

Post had limited access to the original props to create his masks. "In the first year, we got our hands on a Stormtrooper helmet and a Vader helmet only to photograph. We photographed them with a ruler so we could get the dimensions. The Vader helmet was so large we didn't want to make a full-size helmet, so we made a more human-sized helmet."

Variations existed in the first Darth Vader mask sculpture, which had a convex dimple under each eye instead of a concave one. About 7,000-10,000 of the first version were produced before the mold was replaced. The first Chewbacca mask was a open-mouthed mask which was more ferocious looking. Lucasfilm asked Post to change the design, so the second year

masks (and all since) have been closed-mouth and more benign-looking. About 100 or so of the open-mouthed masks exist and are highly sought-after by collectors.

Don Post Studios makes several different types of *Star Wars* masks, using three different types of material. Darth Vader and some of the elements of Boba Fett are an injection-molded plastic. The rest of Fett and the Stormtrooper are a hard vinyl material that is roto-cast or slip-cast in a metal mold. The latex masks are a clay-filled latex, which is slip-cast in a plaster mold.

There is also a lot of hand-work

involved in each item. Hair is individually applied to Yoda, Wicket the Ewok, and Chewbacca. Almost every mask is air-brushed by hand to create coloration and effects. "We rarely use any spray-masks for airbrushing. It's all pretty much artisan-ship. Every mask is slightly different, which I think gives them a personal feel."

Don Post Studios in Southern California has a shop for mask development, and a limited amount of production and assembly. Don Jr.'s son, Matt, is in charge of Quality Control and Product Management. This studio produces all the plastic and vinyl masks, as well as all the deluxe pieces. Most of the latex manufacturing is done in China.

"The demand for the masks is astronomical. We're about ready to increase production on Boba Fett, and we're doing everything we can to fill the orders." Introduced last year, Boba Fett has been selling better than almost all the other masks. The top six sellers are Darth Vader, Boba Fett, Stormtrooper, Yoda, Emperor Palpatine, and a tie for Chewbacca and C-3PO. "I think that there is going to be really high interest in the Royal Guard helmet. It's going to be a real dramatic looking piece, cast from a mold made off an original. We're also predicting really good sales from Prince Xizor," Post adds, talking about a mask-and-hands set based on the new villain from *Shadows of the Empire*.

Masks are being constantly revised, which keeps collectors interested. The Stormtrooper helmet will soon have tinted lenses once again, while the Boba Fett helmet will get an injection-molded sight-piece (the original ones were resin) and green vinyl for the main helmet.

Last year, Post introduced a new deluxe line of masks, starting with a Darth Vader deluxe. Cast directly from Stephen Sansweet's original *Empire Strikes Back* Vader mask, the helmet is the closest thing people can get to an actual movie prop. There are a few differences in the deluxe versus the original. "The coupling device (joining the top and bottom parts of the mask) on the real one was two plastic pipe fittings. On ours, it's actually fiberglass and less rough than the original." Another element is surprising to even long-time fans. As in the films, Vader has silver paint on his helmet, accentuating the cheek-bone and jawbone area!

Post has not been able to keep the Vader Deluxe on the shelf; even with a price tag of around a thousand dollars, the mask has sold around 300 copies. Post is now putting finishing touches on a Boba Fett Deluxe which will be larger and made out of fiberglass. The sight-piece will be cast in aluminum, like the original. The helmet is cast from an original *Jedi* mask in Post's collection.

What other original castings does he have in his collection? "I already have castings of helmets for TIE Fighter Pilots, X-Wing Pilots,

Stormtroopers, Speeder Bikers, and the Royal Guard." Post is especially excited about the Speeder Bike helmet. "There are so many moving parts to it! It would be very cool." Post is also releasing its first accessory this year: a Gaderffi "Gaffi" stick made of foam-filled latex, to accompany its Tusken Raider mask.

The biggest item (literally) for Don Post Studios will be the Deluxe Stormtrooper, to be released later this year. No, I did not miss the word "Helmet." This will be a life-

CURRENT DON POST PRODUCT LIST

Item	Item Number	Introduced
Darth Vader Helmet	#82001	1977
Boba Fett Helmet	#82019	1995
Emperor's Royal Guard Helmet	#82020	1996
Stormtrooper Helmet	#82002	1977
Deluxe Darth Vader Helmet	#82100	1995
Deluxe Boba Fett Helmet	#82101	1996
Deluxe Stormtrooper Replica	#82023	1996
Emperor Palpatine mask	#82014	1983
Yoda mask	#82007	1980
Chewbacca mask	#82011	1983
C-3PO mask	#82013	1977
Cantina Band Member mask	#82009	1983
Klaatu mask	#82018	1987
Nien Nunb mask	#82015	1983
Gamorrean Guard mask	#82017	1983
Prince Xizor mask	#8202	1996
Prince Xizor hands	#8204	1996
Tusken Raider mask	#82016	1978
Gaderffi "Gaffi" stick	#82042	1996
Wicket W. Warrick mask	#82012	1983

size Stormtrooper in full armor! "The Stormtrooper will have a helmet cast from an original, and the rest of the armor will be exactingly sculpted to replicate the film props." Unfortunately, because of licensing constrictions, "Nothing will be removable. The armor will be grafted onto a fiberglass body, known as a uni-body. It will be on a base and will be sculpted to look exactly like what it's supposed be." Are more full-sized figures in the works? "We'd very much like to do more after the Stormtrooper," Post laughs.

Don Post Studios has been with *Star Wars* since the beginning, and with the *Special Editions* and prequel trilogy coming up, hopes to continue their fantastic line of masks for years to come. Does the film still appeal to Post? "Even today, *Star Wars* is the type of movie that I get completely immersed in. I've never seen anything like *Star Wars*, nor do I think we'll ever see anything in our lifetimes which will have this type of appeal." In 1976, "Nobody had the vision or any idea how powerful and marvelous the whole story would be, but I saw something in it. Twenty years later, it has changed a lot of my life!"

SAN DIEGO COMIC CON

NOTE: *Don Post Studios will have a display booth at the San Diego ComicCon and will be giving away a few copies of their eight-page full-color* ***Star Wars*** *catalog (written, designed, and laid out by yours truly) as well as Don Post jerseys for those who can answer their* ***Star Wars*** *trivia questions!*

THE JEDI LIBRARY

Golden Age of the Sith

First came **Tales of the Jedi**, then **Dark Lords of the Sith**, followed by **The Sith War**. Now, novelist Kevin J. Anderson jumps back a thousand years before those series for **The Golden Age of the Sith.**

This month, a special 16-page #0 issue will reintroduce Jedi Master Ood, and introduce the new characters and themes of the five-issue series, which won't be appearing in stores until October (and which itself is prequel to **The Fall of the Sith Empire** mini-series!). Art for the zero issue will be by Chris Gossett and Stan Woch, with Christopher Moeller providing the cover. Best of all, you get this Golden Age prequel for only 99¢ !

August will be a big month for *Star Wars* role-playing fans, with the release of three very cool projects, but we'll tell you more about them next month!

SWGAS #0

THE NERF HERDERS PEN

STAR WARS SPECIAL EDITIONS

News about the Special Editions for the *Star Wars* trilogy is starting to leak out, but it's from a very surprising source. Lucasfilm! Rather than squash early publicity as they (and other SF franchises) have done in the past, Lucasfilm has recognized the need for a strong fan presence. They recently hired on author and *Star Wars* collector Stephen Sansweet to tour the country, speaking at convention and presenting slide and video shows. Sansweet premiered the show at a Texas convention in April, with Lucasfilm's Howard Roffman appearing with him. The presentation included info on *Shadows of the Empire*, and the *Special Editions*, as well as including the rough versions of the *Star Wars: Special Edition* trailer.

Additionally, material from the *Special Editions* is starting to appear in Lucasfilm magazines (the new German magazine scooped everyone with photos from *SWSE*) and such books as *Secrets of Shadows of the Empire*. Here's a rundown of what has been revealed so far:

Star Wars Special Edition (SWSE) will be released in early February (tentatively the week of February 14, 1997, though that could change). As we went to press, plans called for *The Empire Strikes Back Special Edition* (TESBSE) to be released 3 weeks after that, followed by *Return of the Jedi Special Edition* (ROTJSE) another 2 weeks after that. Each movie will join the others in the same theatre complex, and it may be up to theatre owners to decide whether they want to show the trilogy back-to-back.

SWSE will feature four and a half minutes of all-new footage. However, almost all of the space scenes have been completely redone with new computer-generated imagery (CGI) effects. Many other scenes have had CGI effects added in. Some of the new shots include:

New Scene 1: Stormtroopers landing

UPCOMING RELEASES

(BM=Bantam, BMA=Bantam Audio, BK=Berkley, DH= Dark Horse, FC=Fan Club, To= Topps, TWA=Time Warner Audio, WEG=West End Games)

TITLE	Team	Company	Date:
Shadows of the Empire #3	Wagner/Plunkett/PC Russell	DH	July 3
X-Wing: RS: Battleground Tatooine #10	Stackpole/Strnad/Nadeau/Ensign	DH	July 10
Boba Fett serial #4 (SW Galaxy #8)	Andy Mangels/Nadeau/Ensign	DH	To July 17
TOTJ: Golden Age of the Sith #0	Anderson/Chris Gossett/16 pp./99¢	DH	July 31
Tales of the Jedi: The Sith War	Trade Paperback	DH	July 7
Star Wars Galaxy Magazine #8	Bob Woods (ed.)	Topps	July 15
Galaxy Guide 3: The Empire Strikes Back	(Revised)	WEG	July mid
A Decade Of Dark Horse #2	Ryder Windham/Allen Nunis	DH	August 7
Shadows of the Empire #4	Wagner/Plunkett/PC Russell	DH	August 7
X-Wing: RS: Battleground Tatooine #11	Stackpole/Strnad/Nadeau/Ensign	DH	August 14
Classic Star Wars: Devil Worlds #1	Alan Moore/Davis/Stokes/Moore	DH	August 21
Black Fleet Crisis: Shield Of Lies #2 PB/Audio	Michael P. McDowell	BM/Audio	Aug 5
Star Wars RPG: Expanded 2nd Edition		WEG	Aug mid
The D6 System		WEG	Aug mid
Star Wars: Live Action Adventures		WEG	Aug mid

WILL YOU CHOOSE THE DARK SIDE... IF YOU WIN THE FAN/DON POST™ STAR WARS™ MASK CONTEST?!

From the beginning, Don Post Studios has brought Star Wars™ to the public with a line of masks faithfully recreating the Star Wars saga for fans everywhere.
NOW you can be a part of it, as FAN and Don Post™ give you a chance to win masks from the dark side of the force.

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FIRST PRIZE: (TWO WINNERS) A DARTH VADER HELMET AUTOGRAPHED BY DON POST!

SECOND PRIZE: (THREE WINNERS) AN OFFICIAL DON POST STUDIOS TEE-SHIRT AS WELL AS A CATALOGUE OF THE COMPLETE DON POST™ STAR WARS™ COLLECTION!

I really do understand the power of the dark side. Here's my entry form!

Mail **your entry form to:**
Don Post Studios/FAN Contest, Genstone Publishing, Inc., 1966 Greensprings Drive, Suite 405, Timonium, MD 21093.

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ADDRESS _____

PHONE _____ AGE _____

...ssary. All entries become the property of Genstone Publishing, Inc. and cannot be returned. **Entries must be received by September 1, 1996, which is the closing date of the contest.** Winners will be ...ected on or about September 15, 1996. Winners will be notified by phone or mail by August 31, 1996. Odds of winning will be determined by the number of entries received. By entering this ...ntest, you agree to abide by the decisions of Genstone Publishing, Inc. by the closing date of the contest. **One entry per person.** Contest is open to everyone except employees and their immediate families, or agents of Don Post Studios, Lucasfilm Ltd., LucasArts Entertainment Company, ...Genstone Publishing, Inc. or Diamond Comic Distributors, Inc. Estimated retail value of prizes is as follows: Grand prize $3000; First prize $100 each; Second Prize $30 each. All federal, state, and local taxes are the responsibility of the winner. By accepting the prize winner agrees to release Genstone Publishing, Inc. and its agents from any liability whatsoever in connection with the contest or resulting from acceptance, possession or misuse of any prize or participation in any prize-related activity. Prizes are not exchangeable or redeemable for cash, and are not transferable. Genstone Publishing, Inc. is not responsible for loss, late, misdirected, or damaged ...es. Winners agree to allow their names, photographs, likenesses, and statements to be used by Genstone Publishing, Inc. for promotional purposes. This contest is void where prohibited, regulated, or restricted by law. In the event of any discrepancies between the terms and rules of this entry form and those of any ...ial announcement, the official envelope with your request to Genstone Publishing, Inc. at the address above. May the force be with you, Empire scum!

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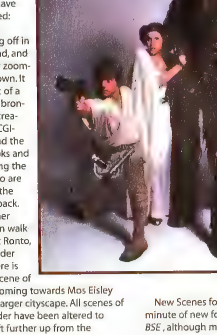
Tatooine Desert. This shot will expand on the Stormtroopers' search for the droids in the desert. There will be a CGI Dewback lizard which looks more like the early McQuarrie designs than the old Kenner toy. You may recall that the Dewback in the original film did not move. This one will. There is also a CGI-generated Imperial Lander taking off and landing in the background.

New Scene 2: Entering Mos Eisley Spaceport. Many new elements will be added to the Mos Eisley scenes, especially as the landspeeder nears it. Many new buildings have been CGI-added in the background. Two elements from *Shadows of the Empire* have been CGI-added: Dash Rendar's Outrider taking off in the background, and a Swoop Rider zooming through town. It zooms in front of a Ronto (a furry brontosaurus-like creature which is CGI-generated), and the dinosaur spooks and rears up, spilling the two Jawas who are riding it from the saddle on its back. There is another scene of a man walking a different Ronto, as Luke's speeder zooms by. There is also a larger scene of the speeder coming towards Mos Eisley that shows a larger cityscape. All scenes of the landspeeder have been altered to move the craft further up from the ground.



New Scene 3: Jabba versus Han Solo. This combines 20-year-old footage with CGI footage, in much the same manner as *Forrest Gump*. In the original edited scenes, Han met with a portly Irish actor playing Jabba, in Docking Bay 94. That man has now been replaced by a CGI Jabba that more closely resembles the version in *ROTJ*, I say "closely," because this Jabba is much smaller, shorter, and he walks/slithers. There are rumors that Boba Fett has been digitally added to the Han/Jabba sequence, back in the shadows, but no confirmation as yet.

New Scene 4: The space battles at the Death Star. All the space battle scenes will have dozens more spaceships added, as well as a planet or two in the background. Early CGI preview footage had an odd delay when the X-Wings opened their wings during the Death Star approach, but that has been corrected in the final version. The destruction of Alderaan is reportedly very pumped up, and it is expected the Death Star destruction will be as well, with both new live explosions, and CGI footage.

Other changes to *SWSE*: There are many other changes in the main footage of *SWSE*. The cantina scene is going to have both CGI and live-action changes, with the Shistavanen Wolfman reportedly removed, and more characters added. The infamous "Biggs scenes" will not be re-added into the film. Everything in the SEs will be digitally restored, and the sound will be remixed in THX.

New Scenes for *TESBSE*: Only about a minute of new footage is planned for *TESBSE*, although much revised CGI space stuff and new live-action Bespin scenes are planned. Confirmed as restored from early edits is a scene where Luke prepares to fight the Wampa. Also cut from the original film is a sequence where Wampas attack the Rebel Base, the Tauntauns, and C-3PO, and a scene of Luke doing lightsaber training with Yoda. It is likely that some of this cut material will be replaced in the film.

New Scenes for *ROTJSE*: There will be a large amount of new material for *ROTJSE*, although information on this is sketchier. About three minutes of new shots are planned. New CGI shots of the speeder bike chase on Endor are said to look spectacular, and new CGI for the space battles are expected.

New Scene 1: Sy Snootles Band. This scene will be completely reworked. The band will likely be completely CGI, with 8-9 CGI alien band members added in a new two-minute musical sequence. The song is being completely revised. Contrary to rumors, Jabba will not be CGI-revised.

New Scene 2: The Ending Celebration. Lucas wants the new ending to not only end the trilogy, but to reflect the prequels as well. Thus, after Luke Skywalker lights Vader's funeral pyre, the camera pans up to the sky then pans back down to Bespin where the end of the Empire is being celebrated. A skyhopper wipes the screen to Tatooine for another celebration, then wipes again to Coruscant, the seat of Imperial power. The Coruscant scenes will be based on Ralph McQuarrie's paintings in *The Illustrated Star Wars Universe*, which may also be the basis for the scenes in the upcoming prequel trilogy. There will be a large statue, on which revelers climb during their celebration, while ships fly in the background. John Williams is rescoring the end sequence completely.

Cut Scene Rumors: *ROTJ* had several scenes edited out in filming, but Lucasfilm says these will not be readded into the *ROTJSE*. These include a sequence in which Luke attempts to build a lightsaber at Ben's house and has a telepathic conversation with Darth Vader while C-3PO and R2-D2 look on, as well as a scene with the Rebels leaving the wreckage of Jabba's sail barge during a sandstorm (this footage was unusable because the sandstorm was too heavy).

The three-minute *SWSE* trailer is scheduled for November release with *Star Trek 8* but don't be surprised if it is bumped up to coincide with the release of *Independence Day* on July 3rd. For those who want to see the entire *SWSE* presentation for yourself, here is a list of upcoming conventions Sansweet will be presenting at:

* June 20-23- Dragon Con, Atlanta, GA/Chicago ComicCon, Chicago, IL
* June 29- StarCon, Pasadena, CA
* July 5-6 San Diego ComicCon, San Diego, CA
* Aug 10-11- GenCon, Milwaukee, WI
* Aug 30-31- World Science Fiction Con Anaheim, CA

NEXT MONTH

Hope you enjoyed this month's column and will be with us each and every month! Coming up next month will be a look at the pewter magic of Rawcliffe, with chances to win sets of their great miniatures, plus more exclusive news on the galaxy far, far away. See you in the future... *Star Wars Futures!* ■

Besides his various ***Star Wars*** *projects, Andy Mangels also reports on Hollywood for* ***FAN*** *magazine (see Hollywood Heroes), was the writer of* ***Star Wars: The Essential Guide To Characters*** *(Del Rey) and the* ***Star Wars Finest*** *trading card set (Topps), and is the writer of the upcoming* ***R-Man*** *on-line comic series for MicroSoft Kids Network. Check it out on the WWW.*

FROM PARADISE TO ASTRO CITY...

DON'T LEAVE IT TO CHANCE. GET OVERSTREET®'S FAN #15

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X-Files Mania

As you wile away the summer hours wondering how Scully and Mulder are going to work their way out of that season-ending cliffhanger (and just how that ice-pick thing he found in the lamp works), FAN offers you the inside scoop on how to get your X-Files fix, as we talk to both Michael Malone and Hosea Belcher, two of the guys behind the marketing and licensing for everything associated with the show. Read on to learn of Chris Carter's (the show's creator and producer) involvement in what you see on the shelves, the possibilty of X-Files action figures, and when the next batch of videos will arrive.

Interview by

WORKING WITH THE MASTER

"We've worked very closely with Chris Carter [creator and producer of the *X-Files*]," explains Michael Malone, Vice President of Licensing for 20th Century Fox Merchandising. "Because it's been a challenge to make the merchandise as much in line with his vision as possible. It's difficult for people to interpret the *X-Files* for merchandise. It's not as straight-forward as putting the label on something and walking away." Carter's involvement might explain why so much *X-Files* merchandise has that same eerie feel as the show. And also why, like the show, *X-Files* videos, cards, comic books, and tee-shirts have become tremendously popular with a wide variety of people.

As director of marketing for 20th Century Fox, Hosea Belcher works with Carter frequently as projects come through, and he explains Carter's involvement in more detail. "We want to make sure we never get too far from what the show's about and what we're trying to convey, so Chris looks at our ideas and offers suggestions or changes. Most all of the consumer materials, like packaging, and all of the commercials, we'll send out just to get his suggestions because he's the brainchild, and if anyone knows the *X-Files*, it's him."

The dedication that Carter has to his creation is evident by the amount of thought that's been put into each *X-Files* related item. Carter, in fact, is not just an innovator on television but in merchandising as well. "He's come up with some very good suggestions," reveals Belcher. "With the trading cards, for instance, he actually came up with the idea of making them frameable, making them 3 1/2" x 5". We were telling him in a presentation how we were going to do the trading cards with all of this great, exclusive art. And he said, 'That's great. Have you ever thought about making them bigger because then people can frame them and they'd be different from the other cards?' And I was like, 'Chris, that's great.' So he has definitely offered some very good suggestions, and he's given us a lot of positive feedback."

VIDEO FILES

But Carter isn't the only one who's giving 20th Century Fox good feedback. Fans of the show have been snapping up each new release with a fervor. The most recent success has been the six season-one episodes released on video, shipping almost 2 million units to start. Even Belcher admits his surprise at how well they've been received. "For a show that people can see every Friday night, albeit these are from season one, it's phenomenal." So phenomenal, in fact, that the next video release has already been planned, Belcher discloses. "There will be three more tapes with two episodes each in the fall. Probably September or early October. They will still be from season one, and it will basically be chronological."

Belcher also mentions that fans will be able to find collectible card inserts in these new videos, just as were included with the current series of tapes. "When we eventually release another wave from perhaps a different season," he adds, "we might think about adding different inserts to the videos. I mean, we don't want to be predictable. We want to give collectors and average viewers something that's new and different. We thought the cards were a nice touch, as well as the interview with Chris Carter."

CARDS AND COMICS FILES

As for the next set of cards, Michael Malone comes up with the answer, as he revels in the strong link the *X-Files* has been able to form with Topps, the cards' manufacturer. He explains, "I think one of the things Topps has realized is that the *X-Files* is one of those few properties that is still so out and actually perform[s] well and the diminishment of what the sales were from the first series to the second series, I think, was minimal. So we decided to rethink this. Rather than go out and just put out another [set] ... [with] hundreds of nine months [also], we wanted to go in there and do something different. We're still trying to figure out what the best strategy is. It's not just something we're going to shoot on out there. But rest assured, the third season set is already in production, and promo cards should be popping up around August. In fact, you'll even be able to find one polybagged with **FAN** that month."

But Topps doesn't just focus on cards for the *X-Files*, it's also been publishing the comic books, including the much-sought-after first two issues. According to Malone, "Topps believed in the *X-Files* when a lot of other comic book companies didn't. And they've really embraced it as a major part of their line. So much so, in fact, that a new line of *X-Files* comics based entirely on the episodes will also be hitting stores this summer."

TOYS? PLEASE?

Of course, the one obvious thing that has not happened with the *X-Files* is action figures. Despite fans constantly asking when they'll see an *X-Files* line in their local toy stores, nothing has shown up yet. But like most *X-Files* merchandise, it's something the folks at 20th Century Fox want to get perfect before they issue it to fans. Malone admits, "We've been approached by every major toy company. The only problem we have is that we refuse to let it go to mass market. We're not opposed to doing collectible action figures if they can find a unique way to distribute those that can maintain the integrity of the property and not put it out there for the sake of making money.

"And the response from toy companies? Accordingly, Malone, "Some toy companies have really come up with some interesting concepts, none of which we've embraced yet. We've gone out to companies like McFarlane and asked them what they think. At the same time, we've looked at doing high-end model kits or various types of statues. It's not something we're opposed to, but again, we look at the long-term and not just how much money we can make for the year, so if a company comes through and presents us with something that will put something out there that the fans really want, we want it to be something with a value that could only increase over the years and not just become one of a million other toys."

One thing the *X-Files* doesn't have to worry about is becoming just another product. The show's fans are dedicated and Malone explains that, from a marketing perspective, he wants to be as equally dedicated to bringing out high-quality new products. "We've been very successful creating novels based on the *X-Files*, for instance," he comments. "The last new one we brought out was **Ground Zero** by Kevin Anderson last November which has been hugely successful here and internationally. And he just finished his latest *X-Files* novel, which will be coming out in time for Summer. We also do junior novelizations and they come out on a regular basis, quarterly. And fans can watch for a new trading card game as well, which will premiere this summer in the U.S."

A STRANGE SORT OF COMPLIMENT

Like any popular television show or movie though, the *X-Files* has run into its share of unlicensed merchandise showing up on shelves. Malone takes an interesting perspective on these illegal issues, stating, "One of the greatest compliments or indicators of success is when you're infringed upon. If you are, you've become successful because somebody's trying to get a piece of it. We have a lot of work with the *X-Files* as well, because there's such a demand for the merchandise to do now. We've done is try to actually keep in touch with that demand, to keep the dissatisfaction in a specific, or what we call covert, rather than an overt market, meaning you couldn't go to K-Mart or Wal-Mart and pick up that rip-off that tee-shirt." And the reasoning behind this? Malone concludes, "We think that would diminish the style of the show and how people perceive the merchandise in the market."

While the strategy may be working quite well to maintain interest in *X-Files* merchandise, it leaves many fans wondering where they can find the latest releases. Malone makes a point to talk about their efforts to get fans more involved in their releases at this stage, pointing out, "One of the ways we've been going out in the community is through fan conventions. And when we approached that, the kind of conventions that were out there were the kind where everybody comes in and throws their goods on a table and sells like venders. We've thrown that whole thing out. We believe that when you walk into an *X-Files* convention, you should walk into the mood of the show, be in through lighting of the sets. Outside are set up for a prop room that's more like a closet to what the show is. And we invite people who are involved in making the show can share that experience, share that behind the scenes feel, whether it be the writers, producers, or obviously Chris Carter and the actors on the show." Malone pauses before adding enthusiastically, "It's become not just a convention but a celebration. We try to launch all the new designs and everything through the conventions to give the fans not only a reason to be there, but to show them how important they are to us."

With that kind of regard for those who live and breathe the *X-Files*, we can all rest assured that Malone, Belcher, and Chris Carter have got the right perspective on what's important to the show and its fans.

Psychotic REACTIONS

REJECT ALL AMERICAN
BIKINI KILL
KILL ROCK STARS

Vocalist Kathleen Hanna comes on from the very first song, "Statement of Vindication," with a scream that would make Johnny Rotten nervous. Of course Hanna's anger and rage are formed from the immediacy of her surroundings and Rotten's (now Lydon) is a now merely a nostalgic nod to the good old days on the current Sex Pistols reunion tour. Bikini Kill are the women who took the "i" out of "girl," added an "r" and prefixed it with "riot." In this current musical wasteland of unimpassioned screams and distorted guitars trying to ride the Green Day bandwagon (a band who, of course, did nothing more than latch on to those same Sex Pistols and the Buzzcocks and claimed that sound as their own), Bikini Kill are the threat of sincerity; that there might be some substantial anger behind the angst posturing of their contemporaries. (What if Garbage, No Doubt or Alanis Morissette meant it?) With **Reject All American**, these original Riot Grrls deliver on a promise made years ago, a promise that they have left mostly unfulfilled until now. This release marks a mature band, one comfortable enough to show you a hint of vulnerability and hate you for it, and with that, every song on this record becomes a Statement of Vindication.

—Benn Ray

ELECTRICLARRYLAND
BUTTHOLE SURFERS
CAPITOL RECORDS

I was happy up until the third track. "Birds" opens the album with the same rockin' feel of the last Surfer's album, **Independent Worm Saloon**, an album that I really enjoyed. "Cough Syrup" follows, and it's a decent song, no problems here. But then we get to "Pepper," and all of a sudden it's like I'm listening to that really irritating "Loser" song by that jerk Beck. Needless to say, I'm neither happy, nor amused. Once past this irritating sure-to-be-a-hit-among-the-"alternative"-masses, the rest of the album passes without incident. Literally. I've been a big fan for many years, always looking forward to seeing them when they come to town, always eagerly waiting for the new album, at least until now. They may have peaked. **ELECTRICLARRYLAND** offers up nothing except the desire to go back and listen to the old stuff. Kind of sad really.

—Joseph P. Rybandt

SHOT
THE JESUS LIZARD
CAPITOL RECORDS

Here it is, the big new album on the big label from The Jesus Lizard. Only time will tell whether going to Capitol Records was a mistake or not, but for now we only have the music, not the politics, to judge. There are good songs here, and "Thumper" opens the disc with all the trade-marked sounds; heavy beats, heavy guitar, fluctuating rhythms, growling vocals, all the things that make the Lizard great. "Trephination" shows more growth and experimentation as a driving, mostly instrumental track. What stands out on this album is not the music, but the way the music is now put together, most obviously David Yow's vocals. He's now the front-man, with his vocals high in the mix. (before they used to be a little less obvious). With this new treatment, not just to the vocals, but the rest of the band as well, some of the natural ferocity of the music is lost. It sounds too planned, too prefect, almost too...clean. And that's where it all goes wrong.

—Joseph P. Rybandt

THE BITTERSWEET SERIES
VOLUME ONE
THE JIMMIES AND THE
WEAKLINGS
BITTERSWEET RECORDS

This double-CD marks the first in the "Bittersweet Series," and if they keep goin in this direction, it will be fantastic. Let's start with The Jimmies. Are you like me? I you like punk rock? 'Cuz if you do, then yo will love The Jimmies. All six tracks are hard-driving old school punk rock. No quarter given and none asked. Excellent stuff that blows any major label attempts at punk out of the freakin' water. The exa same can be said for The Weaklings. All nine tracks from them are just as hard-dr ving, just as fast, just as good, and sound like a blast from the punk rock past. Bittersweet has taken an important step keeping the music and idea of punk alive that it's not about how many records yo can sell, although I hope that they sell a million of this one. These bands deserve

—Joseph P. Rybar

AMAZING DISGRACE
THE POSIES
DGC

Wow, what a difference a musical cult revolution makes! Seattle's The Posies g from the "El Stinko" category to "Dude, t rock" heading in six years. Last time I ha chance to see this band it was 1990 BC (Before Cobain). The band was roughly putting together a lame attempt at stag presence and song structure. What they delivered was a Big Star 90's attempt at what REM rip-off bands did four years p

rious It's 1996 now...Kurt has given his life for the sins of indie rock, bands of every stripe garage have made themselves rich and the Posies have decided to let the hair down [Well... Ken Stringfellow, singer/guitarist dyed his pink]. They hit with a polished punch proving The Posies survived the Indie-World 500 ride to put together a band and an album of defined rockers. **Amazing Disgrace** possesses all one would need to enjoy...hard riffs held together by tight melody...song titles containing curse words...and a song of IndieRock's first martyr, Grant Hart from Husker Du. I hope The Posies enjoy the ride they have taken and I'm glad they made it.

—S. Leonard Hedeen

THE LOUNGE AX DEFENSE & RELOCATION COMPACT DISC FANJECTS
TOUCH AND GO

Not only is this a great disc, but it's for the best of causes. Lounge Ax is one of the best places to see live music, and thanks to some complaining neighbors and crappy zoning laws, they have to re-locate. So Touch and Go, along with the 14 bands on this disc, are here to help them out. All of these songs are original to this compilation, and all are excellent. The Jesus Lizard open things up with "Uncommonly Good," a re-do from their latest, **Shot**. Albini and his power-trio Shellac follow up, and the rest is smooth sailing. A couple of the stand-out tracks are the live "Whole Hog" by Sebadoh, The Spectals' "Wood Bee," Superchunk's "Fader Rules," the Mekons "Axcerpt"...oh Hell, they're all good. So far this compilation is the best of '96.

—Joseph P. Rybandt

SCHOOL HOUSE ROCK! ROCKS
VARIOUS
ATLANTIC RECORDS

The marketing weasels are at it again. They're strip-mining the fertile soil of our collective pop culture to get to the valuable ore underneath, our rapidly depleted pocket change. This time the affront comes in the form of a collection of bands covering all the old *School House Rock!* songs that secretly instilled knowledge into our little developing minds between our favorite Saturday morning cartoons on ABC. The man who wrote most of the songs, Bob Dorough, and his co-conspirators were geniuses. I passed a 7th grade Social Studies quiz simply because it was impossible for me to get the Preamble to the Constitution out of my head thanks to their ditties. Although this collection has more artistic clout than most, and the bands that back that up do some interesting reinterpretations, (specifically "I'm Just a Bill" by Deluxx Folk Implosion, "No More Kings" by Pavement, "The Shot Heard 'Round the World" by Ween, "My Hero Zero" by The Lemonheads, "The Energy Blues" by Biz Markie, "Interplanet Janet" by Man Or Astro-Man?, "Lolly, Lolly, Lolly, Get Your Adverbs Here" by Buffalo Tom, and "Unpack Your Adjectives" by Daniel Johnston), it's just an obvious attempt to capitalize on Generatioin Xers (in the compilation's defense, a portion of the proceeds go to the Children's Defense Fund). Besides, hearing the songs, accompanied by a cartoon, peppered throughout your Saturday cartoon itinerary is one thing, but listening to bastardized versions of these songs (15) in one sitting requires a person who doesn't suffer from Attention Deficiency Syndrome.

—Benn Ray

MELTING IN THE DARK
STEVE WYNN
ZERO HOUR

Remember that Bangels song "Hero Takes A Fall?" Rumor has it, that biting little tune was written about this guy. But that was years ago, back when Wynn was in a band called Dream Syndicate and played smart guitar driven pop songs. Back then that kind of music was loosely referred to as Progressive (better known today as Alternative), and there were only a handful of college radio stations playing *that* kind of music. Then again, that was back when REM was just a small band from Athens, GA playing clubs the size of your parents' garage. Enough of the history lesson, let's skip forward to now. **Melting in the Dark** is quite separate from years before. Throughout the album, he walks a fine line between Iggy Pop and Bob Dylan, and that's no small feat. Each artful song echoes back to the intelligence of his old band yet maintains a clear and distinct break from the past. After all, who wants to live in the past.

—Benn Ray

THE SHORT SET

Money better spent. ½ You could've done worse.
Good choice, nothing to be embarrassed about.
You're definitely in the know.
Play this for friends and they'll consider you a music guru.

IF YOU ONLY KNEW
ACETONE
Vernon Yard Recordings
½ ½
Mellow, poppy, heron rock hurt more by vocalist Richie Lee's insistance on singing than helped. The album does remain musically interesting throughout —BR

THE R&B OF MEMBERSHIP
THE DELTA 72
Touch and Go
Good time bluesy rock n' roll mixed with noisy punk rock and a really cool organ thrown in for good measure.—JPR

BILLY
FEEDTIME
Amphetamine Reptile Records
Repetitive, yet listenable Reminiscent of the former New York hardcore scene, but a lot more muddy. —JPR

RAGGEDY ANEURYSM EP
GERTY
Medkin Records
A good blend of pop and power-rock that really pays off.—BR

THEN AGAIN, MAYBE I WON'T
JOHNNY BRAVO
Arista Records
A band with Greg Brady's (Brady Bunch) rock star name proves to be infinitely less talented than the eldest Brady kid Insistant on distortion and senselessly noisy in the hopes of getting some alterna-airplay.—BR

MAXIMUM POWER SUPER LOUD
KING CAN
Earmark Records
This album's title is pleas antly appropriate. Vocals that occassionally sound like an engine about to blow and metal tendencies that the band is either too afraid or too smart to embrace.—BR

ALL DESTRUCTIVE URGES...SEEM SO PERFECT
LOWERCASE
Amphetamine Reptile Records
Really cool sounding loud music with lots of stops and starts. Like Sonic Youth when they used to make *good* music. —JPR

DEDICATED
MURPHY'S LAW
Another Planet Records
Cult faves of the New York hardcore scene demon strate why they still remain both cult and fave.—BR

TODAY'S SPECIALS
THE SPECIALS
Virgin Records
Appealing only to those who are into British ska (reggae on a caffeine buzz) 10 years too late —BR

EMPEROR TOMATO KETCHUP
STEREOLAB
Elektra
Bringing home the groceries for a big meal. Plenty o' sides of Neu, Kraftwerk, The Modern Lovers and more pop than Helna's 57 varieties. A record for the future.—SLH

LET THEM EAT ROCK
THE UPPER CRUST
Upstart
The Dictators in 18th century French costumes! The rock-fashion trend that had us all scared is here! Class c rock with timeless humor —SLH

EYESORE: A STAB AT THE RESIDENTS
VARIOUS
Vaccination Records
A whole bunch of bands (10 tracks in all) pay tribute to the most eclectic band in the world. —JPR

toys

Playmates Plays the Numbers Game

Picard as seen in "Tapestry." The very phrase strikes a chord of emotion in the hearts of most *Star Trek* collectors, and for all but a select few, that emotion is anger or frustration. As everyone knows by now, the limited production **Picard** has resulted in an outcry against Playmates from collectors at shows, toy stores, and over the internet. While there have been many suggestions as to how to remedy the situation, many of you may already be aware of Playmates' decision to follow its own path and increase the number of the third of its four limited edition figures from 1,701 to 3,000. This means that **Tasha Yar** from "Yesterday's Enterprise," since it has already shipped, will still be numbered up to only 1,701. But **Lt. Barclay** from "Projections" will experience an increase to 3,000, which, though it may keep the price from reaching the highest levels of the stratosphere, will still make this an outrageously tough figure. While this move may have been developed with the best of intentions, it really means very little to the average collector.

Barbie Goes Boldly

Speaking of *Star Trek*, as reported on **FAN** #11, Mattel will be releasing a limited edition **Star Trek Barbie** and **Ken** figure set. What we didn't give you then were the details on this landmark release. To coincide with the 30 Years of *Star Trek* Celebration this year, Barbie and Ken will be depicted as an engineering officer and commanding officer respectively in Original Series uniforms. Each will come with *Star Trek* accessories, including a tricorder and phaser, and the two figures will only be available as a set and for a limited time. Expect to see these figures late this month or early in July. But don't expect to see them on the shelves for very long, as both Barbie and *Star Trek* collectors will want this one

Hercules Lives On

With the television show becoming more successful each season and **Hercules**' first line of action figures doing well across the country, Toy Biz is set to release the second wave of 5" action figures. As many will recall, the first line of **Hercules** figures' strong sales were spurred by reaction to the Xena figure, which is still in high demand, disappearing from shelves instantly. The new, second series of **Hercules** figures will include **Swash Buckling Hercules**, **Moleman**, **Battle Ravaged Hercules**, **She-Demon**, and **Centaur**. Each figure will be packaged with their own accessories and is sure to be of the same high-quality as the first **Hercules** releases. There's no telling who demand will be highest for amongst this series, though, so you may want to buy them all. Look for these figures in early July.

Tuxedo Mask, from the new line of Sailor Moon figures.

Sailor Moon Returns For More

Following on the heels of Bandai's first wave of Sailor Moon figures (as profiled last month on these pages), the second series of figures will hit store shelves in July. Collectors can look for **Sailor Mars**, **Sailor Jupiter**, **Sailor Mercury**, **Sailor Venus**, and **Sailor Moon** in new costumes, plus two new characters: **Rini** and **Tuxedo Mask**, the first male character in the line. Either one of these characters could well be the next **Queen Beryl**. A note for anyone who doubts the long-term collector interest in this series: the television series shows no signs of losing

popularity, and the figures themselves are strong sellers when you can find them. As perhaps the only truly female-targeted action figure line of the nineties, Sailor Moon is worth paying attention to. And continue to pay attention to this space for a special female-action figure feature upcoming in **FAN**.

Recalls and A More Deluxe Edition of the Force

The big news from the *Star Wars* line is the rumored recall of the recently released **Speeder Bikes.** A tough find to begin with, you've been hearing it from this column from day one about grabbing every one you can find. Now, apparently due to lead content in the paint used on the toys, Kenner has reportedly recalled any **Speeder Bikes** that were initially released over the last couple months. This is sure to drive already-high demand through the roof until the new versions can make it to the shelves. The only caution is, if you have one of these, actually playing with it could be dangerous.

Meanwhile, still striving to meet their goal of 80 new figures by year's end, the folks at Kenner will be bringing you their 12 inch *Star Wars* figures in July. As reported in issue #11's Toy Fair coverage, the first five figures include **Obi-Wan Kenobi, Han Solo, Darth Vader, Luke Skywalker** and **Chewbacca.** The figures themselves come with several accessories and are each packaged in a gatefold-type box, so these will be ready for display whether you take them out of their packages or not. Also, in their ongoing line of smaller figures, Kenner's *Shadows of the Empire* line should be in stores by July as well.

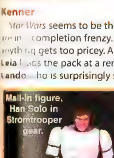
MARKET REPORT

by James Bullock

RECENT TOYS

Kenner

Star Wars seems to be the # 1 line in the toy hobby at the moment. New variations are being discovered almost weekly, and collectors are in completion frenzy. Also, those who chose not to start collecting until now are trying to pick up at least one of each figure before anything gets too pricey. As a result, ironically enough, they are driving prices up! Literally all figures experienced an increase in value. Leia leads the pack at a remarkable $40 $50 **Obi-Wan** is in second with the first card at $25-$35 and the second at $20-$25. Then comes Lando who is surprisingly short for $25-$30. ALL the rest are good, with sales including **Luke** $10, **Darth** with short saber $8 and long $10, **Han, Chewy** and **R2D2** at $7, **C-3PO** at $10, **Luke X-wing** short saber $8 and long $10, **Boba Fett** with half circles $15 and full $9, **Luke Dagobah** short saber $8 and long $10, **Han Hoth** $8, **Yoda** $12, **Tie Pilot** with sticker or without $12 and, the king of sleepers (I told you so) **Stormtroopers** at $20! **Stormtroopers** have been tough all along and now they're not showing up any more. Also, the **Speeder Bike** has been a tough after market item and is fetching upwards of $20! Expect the **Han Stormtrooper** mail-in to die down soon, however, since it's about to be carded.



Batman the Animated Series line is second only to *Star Wars* from Kenner. This line has picked up tremendous speed with even the common figures selling very well. The highest climbs have been **Penguin** up to $60, **Riddler** up to $30 and **Catwoman** up to $26 MOC. All other villains are in high demand as well, particularly **Poison Ivy** at $25-$30, **Two-Face** at $20 and **Phantasm** at $22. **Clayface, Mr. Freeze, Bane** and **Joker** are slower than their colleagues but are still an occasional sell at $10-$15. The new **Ra's al Ghul** figure has been going for a quick $15, when you can find it. Among other Batman lines, the **Penguin** from *Batman Returns* and the **Knock-out Joker** from the Dark Knight series both went up a bit to $40 and $65 respectively. All other figures from these lines with the exception of the second *Batman Returns* figures are in decent demand. The **Batmobiles** from all lines are hot as well. The animated **Batmobiles** are disappearing and command $30-$40. Oh, and **Robin Dragsters** are selling quite readily as well...to the tune of $400-$450 each MIB!

Playmates

Star Trek has fallen quite a bit as a whole due to the limited figures. So much attention is being devoted to the three obscenely low run figures that the rest of the line is suffering. No one is going to shell out a couple of hundred dollars for a **Redemption Data** or $150 for a **Thomas Riker** when they have to save up $700-$800 for a **Tapestry Picard.** All the new figures are being left on the rack as

Star Wars Variations

-Series 1—

•Obi Wan-The first version's card back pictures Obi Wan from the waist up. The second version's card back uses a full-body shot of Obi Wan, and is generally considered the easier of the two to find.

•Darth Vader-The first version contains a lightsaber nearly as long as the figure's body. The second version's saber is shorter, but packaged in a bubble meant to house the longer saber. And, finally, the third version contains the short saber in an appropriately smaller bubble pocket.

—Series 2 —

•Luke in X-Wing-The first version of contains a light saber as long as the figure's body, while the second version contains a smaller saber in a bubble meant to house the original longer saber. And the third version contains the shorter saber in a shorter bubble pocket, same as **Darth Vader.**

•Boba Fett-The first version's figure has a stripe through the black circle on the back of each hand (commonly referred to as "the half-moon version") The second vers on has no stripe, leaving the back of each hand marked with a whole black circle.

—Series 3—

•Luke in Dagobah-Variations are identical to those of **Darth Vader** and **Luke in X-Wing**

•Tie-Fighter Pilot-The front of version one's card features a black sticker Warning box, whereas version two's card front features the warning box printed right onto the card.

•Han in Hoth Gear-Little known variation on the figure's right hand Version one's hand is open too far to hold a weapon, but Version two's hand is closed farther to accomodate the weapon accessories

—Foreign—

Canadian cards are squared off at the top, not cut along the **Vader** profile, and contain French writing. European cards, like old Kenner cards, feature triple logos, as well as different card backs and writing. Some European figures are also being packaged with a small Lucasart pamphlet in the bubble, behind the figure. And remember, just because a figure is scarce on an American card, the same may not hold true for foreign cards. **Lando**, for instance, is much easier on European cards than Americans.

well. Looking for an almost $1,000 figure among racks of $6-$8 figures has a definite overshadowing effect on the relatively mild return of the standard figures. All in all, the limited three figures have yielded the exact opposite of their intended effect of increasing the line's collectability. Increase collectability? On a line which already contains killer figures which are individually numbered and cater to one of the largest sci-fi fan bases in the world? Playmates, how collectible do you want the line to be?!

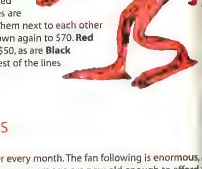
Dinosaur Nell from The Tick line

Toy Biz

Sales are stagnant on the aftermarket for Toy Biz. The **FF** repaints are showing up everywhere with the **Human Torch** down to $11 and **Invisible Woman** down to $15. The second **Invisible Woman** is $8. **Rhinos** are everywhere as well and are down around $20. The only new figures picking up any interest are **Medusa** and the **Blob** going for at least $10 each. The Hearts of Darkness FAO Schwartz exclusive three pack is out but it's not generating any heavy interest. All Marvel figures are suffering due to the popularity of **Batman** and *Star Wars*. It's doubtful this will last, though.

Bandai

A line which has been discontinued due to poor sales yet is still burning hot is the **Tick**. OK, so I'm biased toward this line because I love the show, but the numbers don't lie: **Man-Eating Cow** $70-$100, **Die Fledermaus** $60-$80, **Dinosaur Neil** $20, **El Seed** $20, **Sewer Urchin** $25, and ALL others at least $10 a piece. The only figure which doesn't seem to be as tough is the **American Maid** because she's the only one that people invested in. The old "female figures are tough" routine is not fail-safe. The carded talking **Tick** figures are surprisingly tough and command at least $20 each. The giant figure is also getting tough and fetches a quick $35 when available. Watch for the PVC's to go up as well. Kay Bee and other stores are clearing them out for around 3 for $5; but only the common ones are around. Try completing a set!



McFarlane Toys' Red Violator

McFarlane

The Spawn repaints are out, and the **Maxx** doesn't seem to be showing up any more. The **Black Isz** version is up to $30 and the white $20. Original **Cygor** is stable at $22-$24. All others are readily available. **Malebolgia** is on the way back up and some people are starting to differentiate between the color versions. They go for $35-$55 now depending on color, with maroon, brown, yellow and grey highlighted versions out there. The differences are subtle, so you may have to hold them next to each other to see them. **Blue Spawns** are down again to $70. **Red Violators** are commanding $40-$50, as are **Black Medieval Spawns.** Most of the rest of the lines collect dust unless priced to sell.

Sally from Hasbro's *Nightmare Before Christmas* figures.

SORT-OF-RECENT TOYS

Hasbro

Transformers are getting hotter every month. The fan following is enormous, those who played with them ten or so years ago are now old enough to afford to go after them all. Loose, complete and NM figures are the fastest sellers, demanding top dollar. Recent sales include (NM, loose, complete) **Mirage** $26, **Bluestreak** $35, **Ironhide** $22, **Ratchet** $22, **Skywarp** $28, **Soundwave** $22, **Prowl** $30, **Hot Rod** $45, **Blurr** $28, **Kup** $24 and **Wreck Gar** $30. Transformers collectors are particularly strict with condition, though, and often demand that loose figures include their tech specs and instructions. Boxed figures without inserts are tough sells since they're essentially loose figures with big empty boxes. They just look incomplete. But sealed figures or figures with the bubble insert (opened but still suspending the figure in the window) are red hot! Sales include **Jetfire** MISB C9+ ($170), **Wheeljack** MISB C8+ (+$80), **Bluestreak** MIB ($70), **Hot Rod** MIB ($90), **Skywarp** MIB ($65), **Megatron** MIB C8 ($150), **Springer** MIB ($50), **Grimlock** MIB C8 ($45), **Swoop** MIB C8 ($90), **Sunstreaker** MIB C9 ($70), **Shockwave** MIB C8+ ($100) and **Jetfire** C7 in C7 box ($90).

G.I.Joe is also gaining speed for the same reason. Many collectors are resistant to spend high prices for loose figures but carded figures in the mid to low dollar range are very hot. While high end collectors have reached $200 for MOMC serpentine, **Scarlet**s and **Snake Eyes** recently, lower range carded figure sales include **Shipwreck** C9 ($35), **Torpedo** C8 ($40), **Tunnel Rat** C9 ($25), **Jinx** C8+ ($35), **Chuckles** C8 ($25), **Mainframe** C8+ ($20), **Dial-Tone** C9 ($25), **Wet-Suit** C9 ($3[illegible]), **Sneak Peak** C8 ($20) and **Sci-Fi** ($22).

Nightmare Before Christmas has an enormous cult following. Add this to an extremely short print run on the figures and you've got a *very* pricey line. The t

items have gone up a bit with sales including large **Sally** MIB C9+ ($500), large **Jack** MIB C9- ($200), **Santa** MOC C9, slight creases ($150), **Oogie Boogie** MOC C7, creases and bubble ding ($125), and C9, slight creases ($160), **Sally** MOC C9+ ($75), **Scientist** C9 ($65), **Mayor** C9 ($60) and **Jack as Santa** C9+ ($30). Plus, the **Jack** and **Sally** in the coffins are ultra-hot at $250 and $300 respectively. These are very tough to find with the original banner which went around the coffin near the waste. Many are being sold with color copies of the originals for substantially less. In other words, beware phony banners.

Mattel and Kenner Heroes

The Super Hero lines are doing much better loose than packaged. Loose Super Powers and Secret Wars have been bringing in around three times as many sales as carded. Super Powers loose sales include **Superman** ($12), **Batman** ($14), **Aquaman** ($8), **Robin** ($15), **Martian Manhunter** ($17), **Dr. Fate** ($30), **Hawkman** ($15), **Green Arrow** ($25), **Red Tornado** ($30), **Tyr** ($30), **Steppenwolf** ($14), **Plastic Man** ($42), **Samurai** ($40), **Orion** ($20), **Cyclotron** ($28) and **Firestorm** ($20). Loose Secret Wars sales include **Wolverine** with black claws ($50), **Hobgoblin** ($30), **Black Spidey** ($20), **Electro** ($45), **Iceman** ($40), **Constrictor** ($35), and **Zemo** ($12). Carded sales include **Constrictor** C7 ($45), **Black Spidey** C9+ ($65), **Baron Zemo** C9 ($30), **Wolverine** with black claws C9 ($150), **Dr. Doom** C9 ($8), **Samurai** C9+ unpunched ($125), **Golden Pharaoh** C9 unpunched ($140), **Batman** C9 ($45), **Red Tornado** C9 ($75), **Martian Manhunter** C9 ($40), **Joker** C8+ ($33). WARNING: There is a huge proliferation of Super Amigos occurring. Warehouse finds are springing up every week and the result is a huge drop in the foreign figures. **Cyborg** on a Super Amigos card now goes for $40! Make sure you don't buy one of these loose, as the American version is worth around $100 loose and the Amigos' version around $5! The way you can tell is by looking at the paint on the chest. The foreign version has the chest skin color painted on very poorly, which chips relatively easily, as does the surrounding paint.

NOT-AT-ALL RECENT TOYS

Kenner

Star Wars figures are selling better than ever, with loose complete figures flying when reasonably priced. Loose Power of the Force, as usual, are the top items with **Yak Face** ($75), **Luke Stormtrooper** ($125), **Amanaman** with stuff ($80), **Imperial Gunner** ($75), **Han Carbonite** ($100), **R2-D2** w/ pop-up saber ($30), and **EV-9D9** ($70) leading the way. All other figures are up a bit, too, even the common ones. **Yoda** is up to $25 with orange snake and $30 brown. **Jawas** are $20 complete, and **Cloud Car Pilots** fetch $22, since the accessory which only came with them is easily lost, making a complete loose example a tough find. **Han Solo** with the small head is the tougher version to find loose and now gets $30 complete. Loose ships and playsets are picking up as well when complete. Sales of loose, complete NM accessories include **Imperial Shuttle** ($125), **AT-AT** ($80), **Millennium** Falcon ($60), **Snowspeeder** ($38), **Cloud Car** ($30), **X-Wing** ($40), **Tie Fighter** ($40), **Tie Interceptor** ($45), **Ewok Village** ($30), **Death Star Station** ($60), **Slave-1** ($35), and **Turret and Probot** set ($40).

Kenner's original Imperial Tie Fighter.

Green Goblin from Mego.

Boxed accessories have been doing well, especially on the high end, where the **A-Wing**, **Tatooine Skiff** and **Jawa Sandcrawler** (ESB) have grown to $700-$800 each MISB. The **Sandcrawler** in a *Star Wars* box is $500. Low end sales include **Snowspeeder** with box, no inserts C8 ($60), **Y-Wing** MISB C9+ ($140), **B-Wing** MISB C9++($1 10), **Millennium Falcon** MIB C8 ($125), and **Sears Cantina** MIB C8 ($400). 12 inch figure sales include **Han** loose complete ($175), **Leia** MISB C8 ($225), **IG-88** loose complete C8 ($160), and **Stormtrooper** loose complete C9 ($75). Carded figure sales include ROTJ **Yoda** brown snake C9 ($50), ROTJ **Hoth Snowtrooper** C9 unpunched ($40), ROTJ **Han Bespin** C10 unpunched ($75), POTF **Teebo** C9+ unpunched ($125), POTF **Lando General** C10 unpunched ($100), ESB **Leia** C9 ($175), and ESB **Hammerhead** C9 ($90).

Mego

Loose Megos have surpassed packaged in sales. Loose, complete, and near mint figures are on every want list and are commanding top dollar, particularly figures which are tough to complete like **Speedy** ($250), **Thor** ($125), **Conan** ($125) and **Green Arrow** ($90). Other loose, complete NM sales include **Mr. Mxyzptlk** open mouth ($35), **Kid Flash** (VF) ($140), **Lizard** ($60), **Falcon** ($55), **Green Goblin** (VF) ($90) and **Aqualad**

in perfect shape for an awesome $175!!! Packaged sales include **Thor** MOC C7 ($250), **Iron Man** MIB C8 ($135), **Supergirl** MOC C9 ($400) and MIB C9 ($360), **Riddler** MIB C8+ ($250) and **Magnetic Robin** MIB C6+ ($175). *Star Trek* Mego sales include **Talos** loose NM ($135) **Andorian** loose NM ($200), **Mugato** loose C7 ($100), **Scotty** loose NM ($45), **Kirk** and **Spock** loose NM both for $60 and **Cheron** loose C5 dirty ($35). MOC sales include **Kirk** C9 ($40), **Klingon** C9 ($50), **12 inch Decker** C8 MIB ($90), **12 inch Ilia** MIB C9 ($30) and the **Keeper** MOC C7 bubble dents ($160).

Knickerbocker

A line which has unjustly been excluded from this category is Lord of the Rings. This line shares all the characteristics of the Nightmare Before Christmas line: it experienced extremely low production and has a devout cult following. The six figures and two horses all came carded with amazing card art. The figure details are awesome, particularly the **Ringwraith** and his **Charger**. The two horses are the scarcest of the line commanding $100-$125 loose and, well, these never show up for sale on the card, so the sky's the limit. The **Ringwraith** is the next toughest, fetching $250 MOC, followed by **Aragorn** ($150), **Gandalf** ($125), **Samwise** and **Frodo** ($100 each) and **Gollom** ($75) all MOC. ■

TOP 10 NEW TOYS

10. **STORMTROOPER** ($20)
Star Wars POTF2 Assortment
It's not showing up any more and it's the sleeper pick of the line so far.

9. **MAXX** (Black Isz—$30 White Isz—$20)
Spawn 1996 Assortment
He's not showing up in the repaint assortments and rumor has it that he's been pulled. While the black version is tougher, both are selling well.

8. **DATA** as seen in Redemption ($200)
STTNG 7th Season Assortment, U.S. Card
Shoved brutally from the spotlight by his limited comrades.

7. **SPEEDERBIKE** ($20)
Star Wars POTF2 Assortment
These are ultra-tough to pick up on the racks and are causing a scare.

6. **LANDO CALRISSIAN** ($25-$30)
Star Wars POTF2 Assortment
He's nowhere to be found and prices quickly jumped up from $15.

5. **MAN EATING COW** ($100)
4. **DIE FLEDERMAUS** ($80)
The Tick
The line is over and these already-tough figures have disappeared. Yet, every collector must have one.

3. **BEN KENOBI** ($30-$35)
Star Wars POTF2 Assortment, Card 1
The first card version is super tough to get, driving prices up.

2. **PRINCESS LEIA** ($40-$60)
Star Wars POTF2 Assortment
This figure went from $30 to $10 and now it's up again. Rumors that more may be released, however, have been scaring some speculators.

1. **TAPESTRY PICARD**, et al. ($400+)
STTNG 1996 Assortment
Two of the limited figures are out and collectors are understandably going crazy.

benn's geek corner

THE INCREDIBLE HULK GAME with the FantasticFour

1978
Milton Bradley

Ok, so maybe I don't fit into the recommended ages 7 to 12 range, but this game is still fun to play. You get to be either the Hulk himself or one of the FF. As you travel the board, the goal is to change the Hulk back into Dr. Banner, y'know, just like the comic. These old games are starting to develop a collectible market, but what makes them really cool to own is, if you're playing and you're losing, you can quit and take the game home with you.

Getting the Gist of Geist

by Jason Topolosky

M. D. Geist: Ground Zero

This original story was written by Koichi Ohata for CPM Comics. The **Ground Zero** series tells the tale of Geist's first "real world" experience outside of the lab that gave birth to him for service as a tool of the military, framed by unshakable loyalty to his assignments and the disbelief of others in his indestructibility. the **Ground Zero** mini series reveals the awakening of the insatiable violent spirit within Geist. This series takes place before the animated film *M. D. Geist*. In addition, the series features the new Geist Rider motorcycle, recently purchased at auction. The Ghost Rider motorcycle, painted by Bill Sienkiewicz, was used for a time by Marvel for promotional purposes.

The Making of the M. D. Geist II: Death Force

M. D. Geist II: Death Force begins where the original *M. D. Geist* left off. The planet Terra is dying, and during the final days of the war between the Terran resistance and the Nexrum invaders, the doomsday device is activated. Now, with the cities cold and silent, the robotic apocalypse known as "Death Force" stalks the streets slaughtering every living thing on the planet.

The last surviving remnants of humanity have banded together, seeking refuge in a fortress commanded by the warlord Krauser. Krauser, a most dangerous soldier himself, has sworn to destroy Geist for his role in the cancellation of the MDS (Most Dangerous Soldiers) program. *M. D. Geist II: Death Force* is Central Park Media's first co-production with a Japanese animation company.

Voice Box

For what will become a new addition to this monthly column, I intend to look inside another integral part of the world of Anime; the voice actors. They bring life to our favorite characters, and in many cases, make-or-break an anime release. At the 1996 New York Auto Show, which took place April 6-14, 1996, I caught up with Jason Beck, the voice actor that portrayed M. D. Geist in *M. D. Geist* and *M. D. Geist II: Death Force*.

FAN: What was it like to play Geist?

Jason Beck: Geist's boots are probably the biggest "shoes" I've ever had to fill, and I'm a pretty big guy! I really enjoyed playing Geist, he's mean, ruthless, and unstoppable. As an actor I'm required to play different roles that require an extensive vocal range. Geist is different. He is unemotional and unaffected by the world around him.

What did you have to do to prepare for the part?

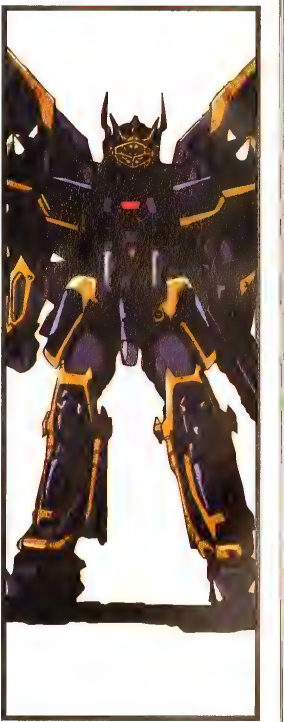
The role required extensive research. I watched the Japanese versions several times, in addition to reading whatever periodicals I could find. I was also fortunate enough to read several interviews conducted with the original creator of M. D. Geist, Koichi Ohata.

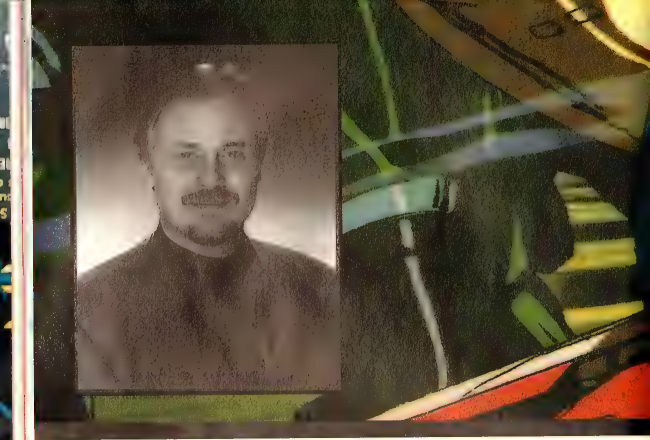
Were there any memorable moments from working on either film?

Although both films were memorable, my most memorable Geist related experience was actually meeting Koichi Ohata. He is extremely gracious and a fan of my portrayal of his beloved character.

Was it difficult to reprise the role after two years?

No, not really, I believe that Geist is as much a part of me as I am of Geist.





TEN YEARS OF ROBOTECH

by
Jeff Dillon & Barton Jones

When **Robotech** first aired on American television in the spring of 1985, it ushered in a new era for syndicated animated programming. The storylines and action depicted on this 85-episode serial, adapted from three different Japanese programs, was dramatic, powerful and uncompromising. Here, **FAN** speaks with Carl Macek as he elaborates on the genesis of the American serialization of Robotech.

Having previously worked in the motion picture industry, and facing burn out, Macek opened an art gallery that specialized in selling original art work from cartoons, both American and foreign. Visited by representatives of Harmony Gold, who were buying animation cels from films which they have the rights to distribute in the United States, Macek learned, over the course of the conversation, that they had the rights to certain films and television series which he thought would do well in the United States. They were able to put a deal together and give Macek the green light. "I started going ahead and doing some initial licensing for **Macross** and was successful in doing it. By a series of coincidences, we were able to find enough material to turn the **Macross**, the **Southern Cross**, and **Mospeada** stories into a **Robotech** television series." Macek elaborates...

FAN-Do you recall how Robotech was received in the States?

Carl Macek-From the ratings it got in some of the better markets, it was very well received when it was played at the right time. In some of the more fringe markets, or let's say, the below-the-top-50-markets, it was put into some very strange time slots, 2 in the afternoon, 6 in the morning, you know, and it didn't do very well then. But the audience for it was very enthusiastic, it ranged in age from 2-3 year-olds to retired Navy Admirals. I mean, we'd get letters from all sorts of different people. The programming people didn't like it because it was serialized, and they had to show it in sequence. So, even though the fan-base enjoyed it, it was poo-pooed by the programming people because they had to use discretion when they aired these things because they had to be shown in order.

How's it being received now on the video releases?

Oh, very well. People who haven't seen it before enjoy it because it's interesting science fiction and nice animation, and people that have seen it before look at it in a nostalgic vein. What we're doing now with Streamline is releasing the videos in what we call the "Perfect Collection," What that means, is that you get the original Japanese version in Japanese with subtitles, and then the American version of the same episode. You can see how it was adapted and transformed from the original stuff to Robotech.

I notice on the credits, on the opening of the show, that you served as both producer and story editor. How difficult was it for you to take the Japanese version and turn it into something for an American audience?

It was kind of an unusual operating system that evolved. I didn't really want to go with the original story line because it really wouldn't make sense in context. So what I did was watch the shows silent, trying to find different key elements that I could pull out and then integrate into an all-new series. So after I had watched them silent for maybe ten or fifteen times and built up a story line that had some continuity, I then went back and read the dialogue scripts from the original to determine how to maintain the personalities. The key things that remained from the original series is the personality of the character. Although sometimes there would be similar dialogue between the original and the new series. It was basically there to accommodate that story line but also to keep the personalities.

How long did that project take you when all was said and done?

About six months.

How do people feel the work holds up after ten years?
Pretty good, I think in retrospect. I haven't heard any complaints

With all of the new technology out there, does Robotech hold its own?
It's a hard thing to say because when you do animation for television, the rigors are completely different. When you do animation for theatrical exploitation, these OVA's (Original Video Animation), are done mostly for direct to video, so the scrutiny is quite different. When you take it from the stance that this is from the golden age of Japanese television, I think it's quite good. I think there are very few television programs that have come out of Japan that have the overall longevity or potential for repeat viewing.

What was your favorite part of the story arcs, in terms of Robotech?
I actually like the second part, the Robotech Masters. That was the most difficult to deal with, but it also afforded us the most opportunity for original story telling. That arc allowed for the story of Robotech to evolve, which was difficult to do.

How about a favorite episode?
My favorite episode in total, is episode 27, "Force of Arms." That dealt with the destruction of the Earth in the Macross series, where Minmei is singing as the big ship of the Zentraedi fleet is coming in there attacking. It's great, it's got a lot of excitement in it.

Favorite character?
It's hard because they're all fairly interesting. I like the character of Rand [from the original Mospeda and the American "Third Generation"]. He seemed to be the every man type and was able to explore a lot of the typical feelings that normal people would have. As opposed to Rick Hunter, who was an ironic character, with a touch of tragedy.

What happened with the Sentinels [the failed continuation of the Robotech saga]?
I'm sure it was a great idea, but it couldn't evolve properly due to the fact that commerce got in the way. That story did get told in comic book form, although it was not the story I was trying to tell in book form. Basically what happened is that the Japanese had started producing the series. The group of producers who had pooled their money to finance it fell out of friendship with each other, in the very loose terms, business friendship. So the cash flow stopped and the project was ended. Whatever had been animated at the time took elements from the first 4 or 5 episodes. And I wanted to see them exploited. So I took them and arranged whatever I thought was acceptable footage, and made a movie out of it. Not a movie in exact sequences, as if the episodes had been arranged 1, 2, 3, 4. I also rewrote the script.

So that story is told?
Sort of, except it's not the story that I've wanted to tell. What they did with the comics and the books was they tried to justify all of the plot threads that were evolving in the novels. It is not the version I would have done had I done the Sentinels.

With the 10th anniversary on our hands, what is the future of Robotech?
I think you'll see more comic books coming out from small publishers. I think you'll see more role-playing games. There was an effort by Playmates last year to reintroduce the toys into the market which was pretty successful. By and large it's one of those nostalgia venues. I think it's going to be really good. It's like, "Oh god, when I was growing up, there was this really cool show, and it was called 'x' And oh, that's Robotech " But there's not going to be new Robotech shows coming out. ■

Barton Jones is a freelancer who previously wrote about Neil Gaiman, Mars Attacks, and Onslaught for ***FAN.*** *He lives near Phoenix with his mom, teaches part-time for both Truckmasters in Phoenix and Juliard in New York, and was recently nominated for the BCP Award.*
Jeff Dillon is Onslaught.

CELEBRATE TEN YEARS OF ROBOTECH IN THE PRIVACY OF YOUR OWN HOME!!!

To celebrate ten years of **Robotech**, **FAN** and Harmony Gold are bringing you the chance to win the *complete* ***Robotech*** *video catalogue*! If you win the grand prize, your days of waiting for some lame cable channel to run all of the **Robotech** episodes you missed are over. You can have your very own **Robotech** marathon any time you like!

Grand Prize:(one winner)
—**All** of the **Robotech: Perfect Collection** videos that have been produced to date!! Twenty-One videos in all, featuring 7 Volumes from **Macross**, **Mospeada** and **Southern Cross**!!
—The misprinted, highly sought after **Robotech: Perfect Collection** CD-signed by Robotech guru Carl Macek!!

Second Prize:(two winners)
—7 Volumes of the **Robotech: Perfect Collection** featuring the **Macross** storyline!!
—A copy of the *non*-misprinted, but still sought after Robotech: **Perfect Collection** CD!!

Third Prize:(ten winners)
—The **Robotech: Perfect Collection** CD!!

- Just fill out the form below for your chance at one of these incredible prizes!

Name_____
Age_____
Address_____
_____
City_____
State_____ Zip_____

- Mail entires to Gemstone Publishing, Inc., Robotech Contest, 1966 Greenspring Drive Suite 405, Timonium, MD, 21093.

No purchase necessary. All entries become the property of Gemstone Publishing, Inc. and cannot be returned. **Entries must be received by September 1, 1996, which is the closing date of the drawing.** Winners will be selected by a random drawing to be held no later than September 15, 1996. Winners will be notified by phone or mail by September 31 1996. Odds of winning will be determined by the number of valid entries received by Gemstone Publishing, Inc. by the closing date of the contest. **One entry per person.** Contest is open to everyone except employees and their immediate family members, agents of Streamline Pictures, Gemstone Publishing, Inc., or Diamond Comic Distributors, Inc. **Estimated** retail value of prizes is as follows: Grand prize: $450; Second Prize: $155 each; Third Prize: $30 each. All local, state, and Federal taxes will be the sole responsibility of the prize winners. All prizes will be awarded. Gemstone Publishing, Inc. reserves the right to substitute prizes of equal or greater value than those listed above. Prizes will be awarded in the name of the contest winner only and are not transferable. Gemstone Publishing, Inc. is not responsible for lost, late, misdirected or damaged entries. Winners agree to allow their name, photograph, and/or likeness to be used by Gemstone Publishing, Inc. for promotional purposes unless prohibited by law. This contest is void where prohibited, regulated, or restricted by law. For the names of winners of all prizes offered, send a self-addressed, stamped envelope in the prize request to Gemstone Publishing, Inc. at the address above.
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X-FILES GOES FOR THREE
MARVEL MOTION SURE BRING GLEE
WE LIKE CLASSIC 007 BONE IS A BIT OF HEAVEN

CARD SHARK

by Max Gottfried

CARDS TO MAKE EVERY FATHER PROUD

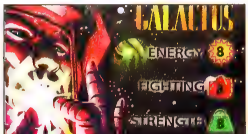
Finding a licensing gem from this summer's movie releases is like panning for gold. You wade through murky waters hoping to find something worthy, but take the chance you'll come up with sand. Inkworks just may have found a shiny nugget for their newest card series. *The Adventures of Pinocchio* (New Line Cinema) has all the ingredients of a sleeper hit. You've got a classic story dating back to 1881, Academy award winner Martin Landau as Geppetto, and the hottest child star from the #1 syndicated comedy, Jonathan Taylor Thomas. Pre-teen girls squeal at the sound of his name and often refer to him simply as JTT. This key group alone may be the biggest support for **The Adventures of Pinocchio** trading cards. That's not to say this product isn't for the whole family to enjoy.

Inkworks' 90 card series debuts in early July with interactive fun. It's chock full of Movie and Character cards retelling the story from the film. Puppet cards will have kids collect, build, and act out scenes with the key characters. Activity cards will replace baby-sitters nationwide while kids play with the mazes, word finds, and other delights. Behind the scenes-cards give us a sneak peek at what Jim Henson's Creature Shop has cooked up. This doesn't even include the three levels of chase cards to look for. Nine puzzle cards of your favorite scenes are found one in every seven packs. In one out of 35 packs, you'll locate three Foilworks cards: Pinocchio, Geppetto, and real boy Pinocchio. The tough find will be two lenticular cards inserted one per 72 packs.

FLIGHT 007 BOARDING FOR LONDON

The vice president of Inkworks, Greg Goldstein, spent a week in merry ol' England at the recently installed James Bond Archive. Greg poured over 100,000 images of the world's most famous secret agent, many of which have never been seen before, as he got to edit them down to 600 for the three **Classic Bond** series in development. Release dates for **Classic Bond** are unspecified at this time, but visitors to the Inkworks display at the San Diego Comic Con will be treated to four limited-edition puzzle cards. On each day a different card featuring one of the four Bonds will be handed out. When the four are assembled their backs form a picture of the latest incarnation of 007, Pierce Brosnan.

AN OVERPOWER EXCLUSIVE



Fleer/SkyBox has something special for members of the OverPower Legion, the official organization for tournament rankings. In its new letter, **The Monthly Venture** #2, an exclusive **Galactus OverPower** hero card is included. "The Big G" is not available in packs and comes only to faithful Legionnaires.

HIGH HEELS DIG FIRMLY INTO THE STATES

The British publisher of unique trading cards, High Heels Productions, is hoping to expand its coverage in the States. Eye sockets will be popping over their Visuallusion foil etched process featuring Pamela Anderson Lee. Releasing this month is their **Barb Wire Maxi-Card** set. Each of the 14 cards in these sets features a fascinating foil enhancement, printed by Dufex in England. The process engraves depth onto full color foil and is then laminated to create a multiple illusion effect. Don't blush, but Barb Wire literally pops off each card. The cards also measure 2 1/2 inches by 7 inches and are packaged in a foil etched collectors envelope. Each 14-card set has a sticker price of $24.95.

BETTER RUN FOR THE GHOST WHO WALKS

Another Inkworks production is that of the recently released movie, *The Phantom*. A 90 card set of all the jungle action is accentuated by 9 bonus puzzle cards with art supplied by Joe Jusko. A three-card Foilworks set highlights the mystical powers of the three skull jewels. A very special Unicularworks chase card lets you watch as The Phantom disappears before your very eyes. And so will these cards if you don't get out of your cave and to your local comic/card store. A card shark alert to two other Phantom card releases as well: In 1994 our good friends to the south, Dynamic Marketing of Australia, released a neat set with images including the 1943 serial *Phantom*. And Comic Images last year produced a 90 card set which even included the updated Marvel comic version.

A MOUTHFUL OF BATMAN AND THEN SOME

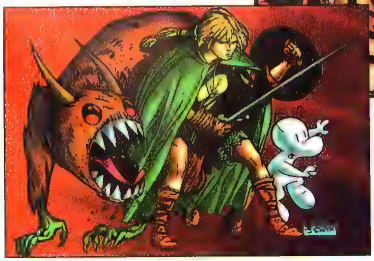
Fun and Fleer/SkyBox go hand in hand with **Batman and Robin Action Packs**. Y'know, the card set releasing in July with so much interactivity that it will keep kids (and card sharks) busy for weeks. Plus 4 pieces of gum featuring Batman, Robin, Two-Face, and The Riddler in edible ink. The Arkham escape game, Pop outs, Coloring, and Puzzle cards are sure to quiet any long distance summer drive. Just keep your hands on the wheel.

I SECOND THAT MOTION

While **Batman and Robin Action Packs** cater to a mass appeal audience, **Marvel Motion** is geared to the card collecting connoisseur. Preliminary details are sketchy, but you can look forward to about a 30-card set, all featuring the lenticular process. Some companies reserve this method strictly for bonus cards, but here's a whole set of 'em. Two Marvel Motion cards come to a pack appearing at your favorite store sometime in August. A second series of **Babylon 5** is ready for launch in September. This is an early transmission for a card set which is already highly sought after. Don't make the same mistake by taking a cryo-nap on this one and paying a premium later.

TWO FANCY FANTASY FEATURES

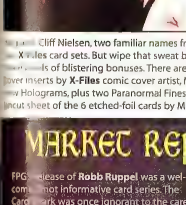
July is a month of fantastic fantasy from Comic Images. Jeff Smith's cult favorite creation sees the light in **Bone: Dragonslayer Collector Cards**. Picking up the action from Bone issues #17-22, this series retells all those comic events: Thorn's dream revealed, Gran'ma Ben's battle with Kingdok and the get-rich-quick scheme of Phoney Bone. Comic Images features this newest release in its usual 90 card series, but the new premium 24 pt card stock is definitely not your same old story. The Bone bonanzas include six Chromium Cover cards, 500 Jeff Smith signed cards, a 3-card "Villains" subset, and wrapped to every box is that exclusive Bone card. Comic Images' second card set scheduled for July features the enigmatic presence of Dark One, as seen in **Animal Mystic Collector Cards**. For those unfamiliar with the Sirius comic series here's a quick recap: Nikki Ramoakke, archeology student and martial artist is thrust into bizarre environments where alien forces guide her to a celestial event. She becomes Jatarri, the Amazon Queen who defeats the Spigmodic plague. Whew! The **Animal Mystic Collector Cards** feature this four-issue series with more than 30 images of unpublished work. The



the includes pieces from the awaited sequel, **Animal Mystic: Water Wars.** Chase cards feature glow-in-the-dark, autographs, a character subset and the one I'm looking forward to, a "pigmodite" bonus card wrapped to every display box. Comic Images suggests the best way to show off these 24 pt cards is in the official **Animal Mystic** Collector's binder. This is not the first appearance of **Animal Mystic** in card form, though; lucky attendees of the 1994 Heroes Convention received a special promo card produced by Sirius Entertainment.

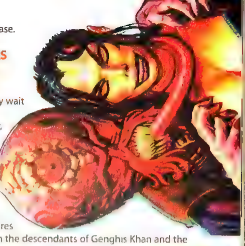
ASBESTOS GLOVES NOT INCLUDED IN EVERY PACK

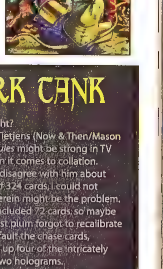
Those folks at Topps are doing it again. As if August wasn't hot enough, thermometers will pop with the newest card release, **The X-Files: Season Three.** 72 trading cards exhibit episode photos from the third season of the sizzling Fox TV show. It's all here in one cookin' card set: special effects, creatures, aliens, paranormal activity, and behind-the-scenes info. 24 cards feature new original art from Thomas [illegible] Cliff Nielsen, two familiar names from their work in previous X-Files card sets. But wipe that sweat because Topps adds [illegible]ls of blistering bonuses. There are six etched-foil comic cover inserts by **X-Files** comic cover artist, Miran Kim, two brand new Holograms, plus two Paranormal Finest cards. A very special uncut sheet of the 6 etched-foil cards by Ms Kim is a bonus for those ordering a case.



MARS ATTACKS BOOKSTORES WITH CARDS

While we eagerly wait for Tim Burton's movie blockbuster, two hardcover books by Del Ray perpetuate the *Mars Attacks* myth. **War Dogs of the Golden Horde** by Ray W. Murrill explores the battle between the descendants of Genghis Khan and the Martian Death Squads. **Martian Deathtrap**, by Nathan Archer, recants the horror as refugee humans escape to Gelman Mansion and gigantic insects swarm in for the attack. Bound in each edition is an exclusive trading card sheet of the other book's cover and a different promo card. Double wow! ■





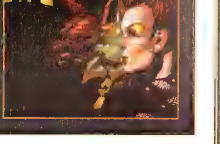
MARKET REPORT FROM THE SHARK TANK

FPG release of **Robb Ruppel** was a welcome, if not informative card series. The Card Shark was once ignorant to the career of this extremely gifted artist, but not anymore. This 90 card set traces Ruppel's career through movie, paperbacks, and editorial illustrations. With a muted and tonedown palette, each painting evokes great drama and emotion. The card backs give the artist's interpretations, while sketches show the development of the front. From my box, I made these 90 card sets with the third shy only one card. My only criticism regards the Metallic inserts which were hard to decipher from the regular cards.

Sharing contrasting in mood are Fleer/Skybox's **Marvel Vision** cards. Setting an objective to create a fun product for younger fans, this set succeeds marvelously. 100 cards highlight the four Marvel animated shows: *Spider-Man, X-Men, Fantastic Four* and *Iron Man*. The computer enhanced graphics are subdued and the imagery is nice and simple. Nothing garish or overdone. The colors are bright, and the embossing is a great touch. I got all of the 16 Vision Tattoos, 12 each of the four mini-magazines and 3 extra Encyptalizers (8 in total) which explains why I'm short that same number to complete a third set. Hey, with the remaining extra cards, I'm sure someone is willing to trade with me...right?

Fellow card shark, Clyde Tietjens (Now & Then/Mason City, IA) reports that Hercules might be strong in TV ratings, but he's puny when it comes to collation. Much as I'd like to, I can't disagree with him about this Topps product. Out of 324 cards, I could not make one 90 card set. Therein might be the problem. Recent Topps sets have included 72 cards, so maybe somebody at the plant just plum forgot to recalibrate the machinery. You can't fault the chase cards, though. My box coughed up four of the intricately embossed versions and two holograms.

Wildstorm Set II is a high profile product. If you dig brash, in-your-face butt kickin' art with bountiful babes and knashing teeth, then this is for you. 90 chromium cards come to a set and that's exactly what you get. The remaining 51 cards are trade bait. The Battle Motion bonus cards (3 in my box) are bitchin'. Here is Dane of **WetWorks** leaping in the air attacking a startled Drakken, then tilt the card and whamo, Drakken is getting a boot-style-facial. With its greater diversity of artistic style, **Wild Storm Set II** is even better than the first.



They produced perhaps the most awesome Bond card set ever for their **GoldenEye** series, but they've got no intention of stopping there. Now they're out to blow everyone away.

Inkworks (neé Graffiti) is pulling out all the stops for a first-of-it's-kind James Bond archives set featuring the gadgets, villains, women and 007's who've turned Ian Fleming's novels into a 33-year film dynasty.

To get the material they needed they went straight to the source. Inkworks' Vice-President for Product Development, Greg Goldstein, flew to London and spent some quality time in the Bond Archives. Housed in a specially designed space which is located a short walk from Buckingham Palace, the collection includes original Bond art and film images, memorabilia, and gadgets. Goldstein and archivist Meg Simmonds poured over more than 100,000 photos to find the shots—from Connery to Brosnan—that they were looking for. **FAN**'s Nolan Contenderé spoke with Goldstein about 007 and the upcoming **Classic Bond** card series as soon as he returned from London.

007 Returns with LICENSING TO KILL

by
Nolan Contenderé

We know GoldenEye was cool and you guys put a lot into your card set, but why go back into Bond's past?

For the Bond collector over the years, there hasn't really been one central place to go. There hasn't been one extensive source for all the memorabilia relating to the classic Bond movies. The materials themselves have been scattered over the years. Quite often, things would go back and forth from the UK to the US, and unfortunately there was not an organized tracking system. At one point there were some significant archives in New York. United Artists used to have a building in there when they were still an independent company and there was a room where they were trying to keep track of all the various Bond pieces, but it didn't last.

Eon Productions, which is the Bond production company, is making a real concerted effort to track everything down and get it in one central place. This will be really the first time that there'll be one very well organized and complete Bond archive. The timing is excellent for us because we started developing our Classic Bond series about the same time that we got the ***GoldenEye*** license.

It made sense for us to see what was going on over at Eon because, here in the US you can find all sorts of Bond images, and there are many good folks who are very active as Bond collectors, but a lot of time you're finding second or third or even later generation copies, you're finding incomplete information, and you have no place to turn for better quality reference materials. I was fortunate in that I was able to take part in this organization project. Once everything is truly up and running, this first card set alone is going to be an amazing resource for collectors. And it's a lot of fun stuff, too.

What did you discover about the early films that you didn't know before?

When they made the first movie and even the second and third, they didn't realize what kind of franchise they had, so the amount of material that was saved is minimal. I mean actually the amount of material that was created, certainly for the first two, is actually somewhat minimal.

There weren't a whole lot of gadgets, and the huge scale of the sets didn't really come in until after *Goldfinger*.

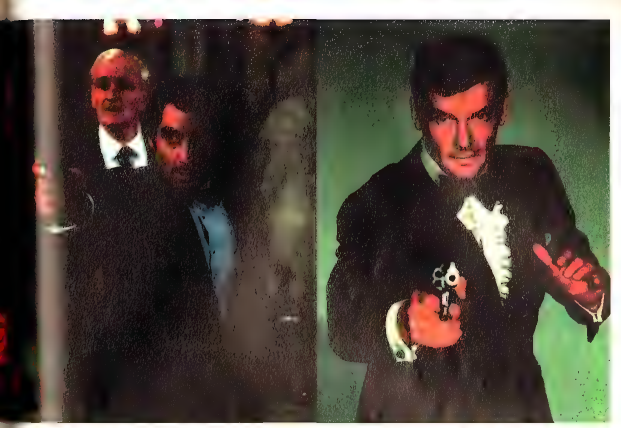
And not only that, but it costs money to have a still photographer on the set everyday and the producers in those days decided not to go to that extent so they didn't send any of the still photographers out to the set. There's really a lot of holes in the photographic story. What Inkworks is trying to do is work with the Eon Productions to fill those holes. Another issue about photography in those days was that most of the newspapers and magazines preferred to run black and white, so they shot most of their publicity stills in black and white rather than color. Over the years some people have actually reproduced some of the black and white photos and colorized them which, unfortunately,—if you've seen colorization—sometimes looks kind of shoddy. Not always, sometimes it's done okay, but not always.

So the bulk of the earlier material is black and white?

Sure, but for our cards we've found a lot of color and I expect that the fronts of most, if not all of our cards will be some very great color photographs. Then some of the older or more interesting behind the scenes shots at some point may have to b on the backs in black and white. We're not sure how that's going to work out yet.

So tell me a little bit about the classic Bond series of cards.

Well it's in the shaping-up stage right now What we'd like to do is really make this th best of the Bond archives and narrow down these hundred thousand photos to 1600 and then again narrow it down to about 600 for fronts and backs. We're talk ing about three series of approximately 100 cards each. Each series will be devote to a decade, so you'll have the sixties and you'll have the seventies and you'll have the eighties and beyond. In the last series you'll not only have the eighties and beyond, but you'll also have some behind the scenes and special effects from the entire 33 years, so we're saving some of that so that we can kind of group it all together rather then scattering it over thi three sets. We've got some of the miniatures they've used over the years for sets and other wonderful things. Considering I've watched all these movies I should know everybody's name by now, but the villain, Stromberg, in ***The Spy Who Loved***



GETTING TO WORK WITH INKWORKS

Me lives in kind of an underwater sea cas-

Atlantis

Atlantis right. We've got really nice pictures. We've actually got a few shots of the model maker working on Atlantis and they're really cool. We've got some wonderful shots of the opening sequences director directing the girls in their bodysuits and some I can't print with the girls, as they're not wearing any bodysuits...

Just mail those right off to me.

You got it, you got it. We've just got a real treasure trove. I'm going to be sitting with the writer in about a week and a half and going over the material with her and kind of making sense out of the editorial outline.

Well it sounds like a really cool project. I just take from what you're saying you were a fan of the films before you went through all this?

I was totally a giant fan of the films, and when I was at Topps, I was actually making a move to go back and do something classic with Bond, but because Topps tends to have a lot of things in the hopper at once, they were taking a wait and see attitude. Fortunately Allan Caplan (Inkworks' head honcho) was not and we have what I consider to be an excellent franchise at our company where we're going to do some really fun things.

Does some of the stuff involved cut scenes in material not used?

I think the whole issue of cut scenes remains open right now with us because in trying to paint the picture of the complete Bond movie archives...

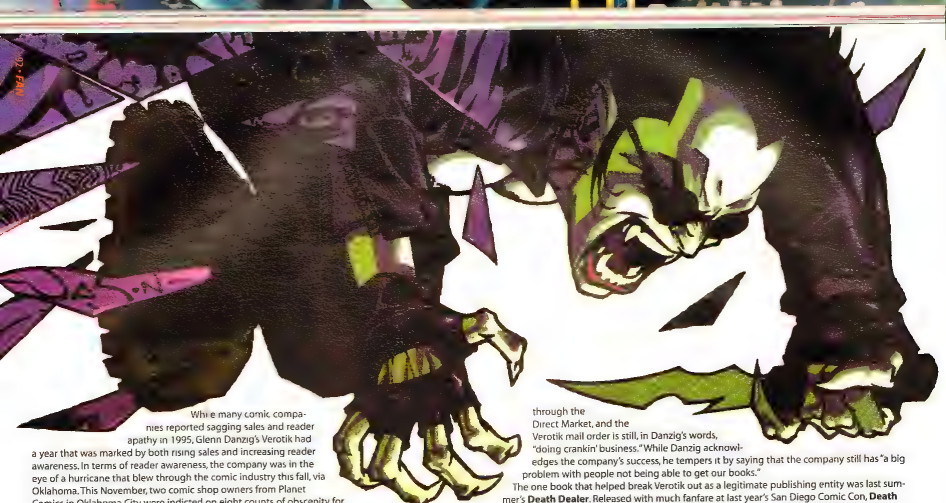
It's more like the Bond we know rather than extra stuff.

That's right. There might be future uses for such imagery, but right now my gut-feeling is that we're painting a historical record here as opposed to what didn't happen. That doesn't mean there won't be a few surprises in there.

The GoldenEye cards were a top quality production. Will these be as good?

I love the **GoldenEye** cards, but these will be different, these will be another notch up. I'm willing to bet people are going to be seriously impressed with these. ■

*Nolan Contendere, freelance writer, also wrote about **The Phantom**'s Kristy Swanson for this issue of **FAN**. Born in Spain, he now lives "somewhere in New England."*



Taking an Adult Approach to Comics: Glenn Danzig & Verotik

While many comic companies reported sagging sales and reader apathy in 1995, Glenn Danzig's Verotik had a year that was marked by both rising sales and increasing reader awareness. In terms of reader awareness, the company was in the eye of a hurricane that blew through the comic industry this fall, via Oklahoma. This November, two comic shop owners from Planet Comics in Oklahoma City were indicted on eight counts of obscenity for selling adult comics. The two men subsequently lost their store, and, with **Verotik** #4 as one of the titles mentioned in the raid, Verotik received its share of negative feedback. In response to the incident, an incredulous Danzig says he can't believe that "something like this occurred in America, and that no one's talking about it." With that in mind, Danzig will be getting a publicity firm to shed some light on the Oklahoma City situation and the censorship issue in comics. Danzig says he's going to bring some attention to a situation where, "A murderer or rapist could get less time than someone selling comics."

Though Verotik has certainly been in the public eye recently, with their books becoming a bit easier to find, it wasn't always that way. The company originally sold more books via mail order than through the Direct Market, and the Verotik mail order is still, in Danzig's words, "doing crankin' business." While Danzig acknowledges the company's success, he tempers it by saying that the company still has "a big problem with people not being able to get our books."

The one book that helped break Verotik out as a legitimate publishing entity was last summer's **Death Dealer**. Released with much fanfare at last year's San Diego Comic Con, **Death Dealer** was an instant hit. The book was buoyed by the artwork of both Simon Bisley and the legendary Frank Frazetta, creator of the character. Bisley's artwork on the first **Death Dealer** tome had fans (and retailers) clamoring for more. Danzig acknowledges Bisley's talents, stating, "Even though I love Simon's work, he can't keep the book on a twice-yearly schedule, and this was a book that readers and retailers were clearly demanding to be kept on a regular schedule."

With the scheduling of the book in mind, Danzig has enlisted the talents of the Frazetta-approved Liam Sharpe to pencil the book starting with issue #2. Sharpe is known to Americans for his work on **Death's Head** and the **Incredible Hulk**, but he feels that **Death Dealer** is the book he's always wanted to work on. As a huge fan of Frazetta, Bisley, and **Heavy Metal** magazine, Sharpe calls the

Another fan-favorite from the Verotik lineup is artist Eric Canete, who worked as an animator on MTV's Aeon Flux and came to prominence through his detailed work on the two issue mini series **Igrat**. From **Igrat**, Canete is now moving onto **Satanika** as the regular artist, handling both cover and interior art. So where does that leave **Satanika** artist Duke Mighten? Mighten will now be tackling the art chores on a new book called **Venus Domina** created by Danzig himself.

Duke Mighten has been with Verotik since nearly day one, and working for the company has been, in his words, "A total dream." Mighten came to Danzig's attention through his work at Marvel UK, which included the **Wild Thing** series (released in the States as well). **Venus Domina** is the story of a girl who's both a dominatrix and a soul vampire as well. After she administers to her victims their proper punishment, she converts their pain into power for herself. Danzig will plot the series of random one-shots himself. To add a touch of realism to the book, he's enlisted an employee in the office, Ruthie, an actual dominatrix, to script the book. Dave Stevens will provide the cover for the first issue of the title, which Danzig says is "very supernatural."

Another project that Danzig and company are currently putting together is **Sea Witch**, the main character of which is based upon another famous Frazetta painting. The team for that book has yet to be decided, but Danzig says that current negotiations promise an artist for the title "that fans will certainly be happy about," adding, "this will be a really cool comic in the same vein as **Death Dealer**." Like **Sea Witch**, another one of the more popular Verotik titles, **Jaguar God**, was based upon a Frazetta painting. That character had no back story, but Danzig saw the painting and, in his words, "just ran with it." Frazetta receives a piece of the character's profits, and Danzig says with a laugh, "When Frank does a cover for the book, he gets a boatload of money."

Other, than looking to advance its acclaimed array of original work, Verotik is also following up its successful **Lady Phantom** reprint volume (which sported an Adam Hughes cover), with a reprint of **Black Angel**. Jason Pearson, who will be doing the cover for the **Black Angel** book, will also be doing covers for **Nancy Collins' Sunglasses After Dark** comic adaptations. Sonya Blue, the lead character from **Sunglasses** is also scheduled for a one-shot book sometime in the future, with Pearson scheduled to pencil it.

When asked how Danzig was able to secure some of the bigger names in the industry, artist Duke Mighten responds, "Glenn totally respects your work. He deals with you with a mutual respect as a creator, it's just great."

Penciler Liam Sharpe adds that the best part of working for Verotik is that "it's Glenn's company. He's the boss, so you're working directly with the guy who knows what he wants." Sharpe adds that the advantage is "instant feedback." This instant feedback could be why many creator-owned projects are currently being pitched to Verotik.

One such pitch that has already been given the seal of approval is Simon Bisley's creator-owned comic called **BIZ Comics**. While Biz won't be in San Diego this year (Verotik was the first to bring the artist to San Diego, at last year's con), Danzig has a

and wide roster of talent that will be at his booth this year. From the U.S., Eric Canete, Nancy Collins, and Lucy Taylor will be on hand, with British counterparts Liam Sharpe and Duke Mighten in attendance as well. What's more, the way from Japan, artist Wingbird will be in San Diego at the Verotik booth.

Another aspect of Verotik that fans have been able to identify with is the connection between Danzig's music and comics. Danzig has been a concert hall and record store fixture for years, first with his bands The Misfits and Samhain, and now, of course, with the band Danzig. On the band's last tour, Danzig set up a booth to sell Verotik merchandise, and the arrangement will be repeated when the band embarks upon its next tour in support of its latest, soon-to-be-released album. The rock and comics connection doesn't stop there, though, as Verotik has also entered into an agreement with Virgin Megastores and Tower Records in a deal that calls for counter dumps to be placed in four of each of the stores. Danzig says the dumps will carry "**Death Dealer**, trade paperbacks, basically anything they'll let us sell."

Not content with only music and comics, however, Danzig has also begun to look for other mediums for his characters. According to Danzig, "**Death Dealer** has been put into script development." **Satanika** may go into animation, with Mad House Studios' Kawajiri working on some character designs. Fans of Anime may be familiar with Mad House and Kawajiri from their work on *Ninja Scroll*, *Wicked City*, and *Demon City Shinjuku*. Danzig adds that there are even plans in the works for a full-length **Verotika** animated movie.

With these kinds of plans, it's no wonder Danzig's confidence in his vision is unwavering despite his rather vocal detractors. Danzig feels that the current market situation just proves that readers out there are looking for something more. He states, "We (Verotik) haven't even topped out in the market yet." He goes on to explain that today's readers "have to be shown that there's more out there than the **X-Men**, **Archie** or **Superman**." He feels the adult reader isn't necessarily interested in those books, adding, "I'm not interested in that stuff, that's why I started this company." He finds that when adults do get to see his product, they're amazed that adult comics like his even exist. "But then," he adds, "they're hooked." Not comfortable with taking all the credit for Verotik's success, Danzig is quick to thank "everyone who's supported us, both the public and the retailers." He promises that fans' faith in his product won't go unrewarded, stating, "We haven't even scratched the surface yet. Things are just going to get crazier from here on out."

by Rob Samsel

YOU WANNA PLAY GAMES?

by Steve Fritz

FLIPPING OVER XXXENOPHILE

One of the most under-rated artists in the comic world is undoubtedly Phil Foglio. This man manages to mix a very...well...mature subject content with some of the funniest work currently being paneled. If you don't believe me, check out his wonderfully spicy comic **XXXenophile**, where sex is treated funny. Foglio also puts out the equally hilarious **Buck Godot, Zap Gun for Hire** comics, showing that he can have an equally dry, sardonic joke on all humanity.

The gaming industry is also graced by Foglio's wit and talent, as he and his equally talented, (must be) long enduring wife, Kaja, are extremely respected artists among gamers. Foglio's cartoon adventures of **Phil & Dixie** are some of the most popular features of the gaming industry. Again, like **Buck Godot**, Foglio pokes and prods at the facades and foibles of the industry with the deft edge of a finely sharpened razor, and without any cheesecake.

Unlike the comics industry, the gaming world can take being the butt of a number of jokes.

Now the gaming industry is getting ready for Foglio's latest jape at it, and it looks like we're all going to have a good time.

You see, Foglio has done quite a bit of card art for **Magic**, **Shadowfist** and a number of other games. One day, he was struck by lightning and decided to do a cover of his **XXXenophile** comic as a bunch of Magic cards...the XXXenophile way, of course. As he didn't have the time to do all the cards himself (there's about 100 of them), so he had some of his artist friends in the CCG world contribute to the cover.

The final irony is that the cover is a tremendous hit with the gaming world. They not only wanted the comic, but really, REALLY wanted the card game. Well children, your long evenings of anticipation are now over. Foglio's new company, Slag-Blah, will be introducing the official **XXXenophile** the card game at this year's Chicago Comic Con. Further, it will start shipping this July.

Foglio recently explained just how the game will work. "There are various cards that are laid out in a grid. The grid is pattern where all the cards are face down in a single layer. From there, you take turns flipping cards over. There are designs and symbols along the edges. After you flip the cards over, you get the option of spinning them to see if any of the designs match up. If you get two sides with matching patterns, then one those cards 'pops off' and you get to keep the card."

Each card has a point value attached to it. The first person who pops off 100 points wins the game. That's not all that's involved in playing the game, of course. Foglio added, "Each of those symbols represent some 'undefined aspect' of sexuality, and the more of the same symbols that each character has, the more involved he is in that 'aspect' of sexuality. So from the character's point of view, by flipping the cards you might say the characters are looking for other characters with the same interests. When they find one, the party ensues."

That isn't the only way actual players can participate with the cards, though. "Once you pop off a card, there are various directions you, the player, have to follow," said Foglio. "They can include anything from taking or losing a turn to removing an article of clothing or even throwing the card as far as you can. If you play the game in public, we don't expect people to follow all the rules. Still, you can have a lot of fun if you're so inclined."

Like all manners of adult entertainment, Foglio made sure that **XXXenophile** can be played by any number of people, even solo. I saw him play a game with as many as six people. In all cases, the game worked just fine.

Foglio was very careful on his art selection. The artists he hired to help him were very co-operative. "We all worked very hard to make this game what we would call *acceptable*," he noted. "For lack of a better word, let's say the game has an R rating. I didn't have to really reject any art, honestly."

XXXenophile, the CCG will be sold in 60-card starter decks with 15-card expansion packs also available

DONRUSS SELLING DIVISIONS

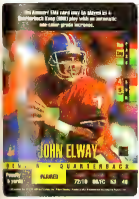
Pinnacle Brands recently announced it has reached an agreement to purchase the sports trading card division of Donruss Trading Cards. That division of Donruss is best known for its Donruss, Leaf and Studio baseball and hockey trading cards.

For those who are wondering what

that has to do with games, kindly remember that Donruss also has a gaming division. The gaming division currently puts out the **Red Zone** football and **Top of the Order** baseball card games. There were also plans for an *X-Files* CCG this July.

I repeat, there were plans. According to informed sources, the gaming division is also up for sale. Because of this, the **Top of the Order** expansion set that was due this May and the *X-Files* game itself have been postponed indefinitely.

We'll keep you informed as we learn more about this situation.



TOPPS RELEASES KILLER CARDS

Starter decks of Topps' **Killer Instinct** card game have hit stores recently, and the response has been great. Topps is obviously behind this project in a big way, as it's already planned a series of KI tournaments across the country, with some great prizes, including trips to Gen Con (which will be held this year in Milwaukee, Wisconsin, August 8-11) and a *Killer Instinct 2* arcade game! Starter decks include a random assortment of 39 common, 18 uncommon, and 3 rare cards. Of real importance here, though, is that an off-the-shelf starter deck should be (99.997%) playable right out of the box, having at least one character who's starting fighter stack could be composed of seven Moves. This is a strong feature for any CCG, as it means instant playability for everyone. Thanks Topps!

I.C.E. ANNOUNCES MIDDLE EARTH CCG INT'L TOURNEYS

Iron Crown Enterprises has released details for an international competition around its hit collectible card game, **Middle Earth: The Wizards**. Events are already planned for the U.S., the United Kingdom and Spain.

To help govern and sanction the events, I.C.E. formed a number of tournament governing bodies. The U.S. body is called the Council of Lorien, set at I.C.E.'s U.S. offices. The Spanish Council's business will be conducted through international distributor Joe International. The World Championship is being handled through the British governing body, the Council of Endor.

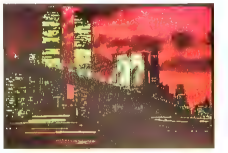
Plans call for two U.S. champions, one of which will be decided at this year's Gen Con. A number of regional championships will also be determined at such events as the Three Rivers Games Fest (Pittsburgh, Pennsylvania; May 24-27) and Origins (Columbus, Ohio; July 4-7).

Guidelines and rules for tournament play have also been released by the Council of Lorien. Any retailer or promoter interested in promoting regional qualifiers can contact I.C.E. c/o Monica L. Wilson/PO Box 1605/Charlottesville, VA 22902 or by e-mailing them at Valce@aol.com and noting it Council Event Info.

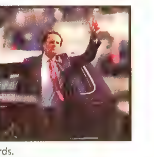
MAYFAIR TAKES MANHATTAN

Mayfair Games should start to really churn out a number of different card, board, and role playing games over the next several months. Here's what's planned for June.

Due to a production problem, the Washington DC **Sim City** deck has been postponed, so the next city deck due from Mayfair is the New York City deck. It will include such well-known tourist-traps as the Statue of Liberty, Empire State Building, New York Stock Exchange and Grand Central Station. The press sheet doesn't state if it will also include any run-down tenement buildings or any of the major comic publishers based there. As long as some of the hazards include squeegee beggars, the Long Island Expressway, garbage strikes, and Thompkins Square Park, I'll be happy.



Like the previously-issued **Chicago** deck, the **New York** deck consists of 120 cards that can be played straight out of the box or can be folded into your already existing Sim City cards.



If that isn't enough New York for you (and you really can't get enough, can you?), Mayfair also obtained the American rights to produce the hit European board game, **Manhattan**.

Like **Sim City**, you are out to be the next Donald Trump, only this time you don't have to marry Ivana or Marla. The main difference is it's done on a board resembling the most infamous island in the US, **Manhattan** won the 1994 Germany Game of the Year award and was designed by the world-renowned creator Hans im Glück.

More Mayfair news in next month's column. ■

MEGABYTE ME

Marshal M. Rosenthal ©1996

ABC's MONDAY NIGHT FOOTBALL

OVERTIME SPORTS

PC CD-ROM/SONY PLAYSTATION

Are you ready for sum' football, a Monday night parrrrty? This game will give you everything the real *Monday Night Football* does. You'll get Frank, Al and Dan telling you what's what. Made with the help of ABC sports, you get all the stadiums, logos and teams, even full-motion NFL video highlights supplied by NFL Films. Look for texture-mapped polygon players individually rendered according to their height and weight in true 3-D form and a TV style "virtual broadcast" presentation with nine television camera angles from which to play.

AEON FLUX

VIACOM NEW MEDIA

PC CD-ROM/SONY PLAYSTATION

Aeon Flux was due out on 16-bit some time ago, but the folks at Viacom got smarter and held off so it could do the deed on Playstatio (and PC CD-ROM) first. The game features the leather-clad, lethal beauty created by animator Peter Chung for MTV. Chung (who's overse ing development) says it has 3-D interactive action and it's "a new experience that remains thematically linked to her fast-paced, tumul tuous and enigmatic past." You'll like the acrobatic act on and the pistol packin' spy vs. spy stuff. Six missions, 35+ real-time 3-D levels heavy with sabotage, thievery and plenty of havoc. Motion capture cameras are used to create Aeon, so it's really cool looking.

BLADEFORCE

ALTARE

3DO MEETS VIRTUAL REALITY

Take that 3DO game (they're doing PC stuff now and really cool enhanced versions of **Bladeforce/Captain Quazar** and others) and add VR effects—but big time, like going to a arcade or play center. **Bladeforce**'s been updated to work with the X-O-Tron VR, a life-sized gyroscope that immerses gamers into bullet-dodging, tail-spinning, dive-bombing action. It'll be found at amusement parks and shopping malls, but the guys at Altare that are doi this want to pop it into health clubs too! Starting at $22,000 a pop, it won't be at our houses for a looong time.

CALLAHAN'S CROSSTIME SALOON

LEGEND ENTERTAINMENT

PC CD-ROM

It's like the Cheers bar in outer space, complete with a cast of weirdoes telling tales that you then get to "live." Episodic format lets you participate in six adventures arranged like a TV sitcom (travels will take you from the rain forests of Brazil to the outer edges of the universe) filled with puns and numerous situations.

DEADLOCK: PLANETARY CONQUEST

ACCOLADE

PC CD-ROM

Who says the future will be all that different? In **DEADLOCK: PLANETARY CONQUEST**, those lessons from Economics 101 will still come into play as you begin the task of carving out your own empire amidst the stars. Planetary conquest is your day job…exploring strange new planets to take them over and exploit them. Since the Universe is a pretty crowded place, this means competing against alien races also hell bent on colonization. Holding onto and taking over other colonies can be done in different ways: convincing the inhabitants it's in their best interest by enhancing their planet and raising the standard of living, or convincing them it's in their best interes by using the business end of a gun. Point and click lets you operate the overhead 3-D planet map, zooming in to see the individual buildings and vehicles, as well as the inhabitants. All of this in hi-re 3-D rendered animation graphics along with 32-track digital sound and lip-synced voices as you tal to those alien types.

Since each species has it's own strengths and weaknesses—you pick which one to play—it's only right that game play expands to 7 players and multi play can be done both through a network as w as over the Internet (and of course you can play it alone too). Using the 'chat' mode to communicate with other species/players allows you to navigate the seas of diplomacy (although some occasions call for really big guns blowing really big holes in the opposition)

DEATH DROME

VIACOM

PC CD-ROM/SONY PLAYSTATION

Set in an overpopulated, crime-ridden future, convicts get the chance to kill each other and gain freedom. In the most popular of the lethal contests, players are confined to the "Death Drome" with other criminals driving high-powered "runners." This gets painful and that's good—3-D graphics are tied in with realistic driving/combat as you go for a spin. It's Multi-player with LOUD sound effects.

LUCIENNE'S QUEST

[illegible]NIC INTERACTIVE MEDIA

[illegible] O is so cheap, ya really oughtta have one. And with Panasonic putting out more stuff, well ya [illegible]e no excuse. **Lucienne's Quest** is not brand spanking new, but it's well worth giving a go. It's [illegible] **Adventures of Link**-type **Quest** adventure. Trying to defeat the Death Shadow is the theme in a [illegible] full polygon modeled world with multiple camera views to select from and a fully animated [illegible]nd combat system (with over 50 tools and weapons to use).

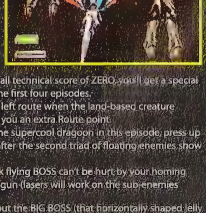
TIPS AND TRICKS

PANZER DRAGOON II ZWEI

[illegible]EGA SATURN/SEGA AMERICA

[illegible]EGA SATURN

[illegible]New games, new ways to hurt and get hurt as you fly about. Here's some fun beginner how to ensure that the one getting the hurtin[illegible]



[illegible]ll you attempt the most difficult route and achieve an overall technical score of ZERO, you'll get a special treat at the end of the first four episodes.

•Episode 2: Take the left route when the land-based creature appears. It gives you an extra Route point.

•Episode 4: To ride the supercool dragoon in this episode, press up on the control pad right after the second triad of floating enemies show up.

•Episode 5: The black flying BOSS can't be hurt by your homing lasers. Just use the gun (lasers will work on the sub-enemies though).

•Episode 6: To take out the BIG BOSS (that horizontally shaped jelly fish looking mutant) hanging out at the top center of the screen---veer to the right fast when he starts to move. (This'll happen 4 times.) The exploding pollen-stuff looks bad but the lasers are worse---keep moving.

FOX HUNT

[illegible]CAPCOM

[illegible]C CD-ROM

Fox Hunt is a cool James Bond-like game. But if you've been [illegible]ything, there's a few tid bits to help you along your way.

•**VENICE STORES/FLEURDE SPY**: Don't go directly in the wa[illegible]ne. Instead, go to the nearby vacation poster and note the number of [illegible]grass huts (1) in it. Now turn around and move forward into the 6 hour Express delivery store.

•**GOING TO ASPEN:** Follow the ski hut sign that is the same as the total number of those grass huts you saw before, then go through the stores in a (L)(R) pattern and don't miss more than 2 snowboarders. If you want to pick up the gold medal, Now find another of those 6 hr. Express stores (in strategy mode you'll always get the gold medal).

•**FOX HUNT VIDEO GAME**: Shoot the duck, not the foxes.

SUPER STARDUST

[illegible]AMI

[illegible]C CD-ROM

Super Stardust is a PC feast of digital destruction as you blow up [illegible]VERYTHING in sight! 30 levels, 5 worlds with powerups, plenty of enemies and a pleasant attitude is all you need (Boom). We don't [illegible]end on letting anything escape unscathed---so push these codes to make it easier (enter as the password on the title screen):

•**NOBRAKES**—Full engine power

•**DIEALIENDIE**—All weapons go to full intensity

•**ELITEMASTER**—Weapons get a 10x push

•**WARHEAD**—Missiles now detonate upon hitting their target

STAR WARS REBEL ASSAULT II/ THE HIDDEN EMPIRE

LUCASARTS

PC/MAC

There's been a lot of clamor to get some tips out on this one, so let's get to it:

•Chapter 2—Corellia Star---In the three battles against Stormtroopers, Stage 2 is the toughest. Since these guys all pop out at the same time, stay behind your barricade until at least two duck back for cover, then blast away at the single trooper and wipe him out. Staying in a crouched position definitely helps.

•Chapter 5—Interceptor Attack—I sure hope you have a quick responding joystick, cause you're going to need it here, also you'll need to turn on your rapid fire so your bursts can take these guys out fast. Stay locked on one target till it's hit and don't let them fly past you, cuz this inflicts plenty of damage.

•Chapter 8— Flight to Imdaar---This stage is like a shooting-gallery, so take out the interceptors when they're as far away as possible. If an Imperial Ship makes it past you in Standard or Expert level, you're dead.

•Chapter 13—Escaping the Star Destroyer---This level is dodge and shoot, so keep your eyes open and your trigger finger itching. In the pipe area are two hoverSleds that will come at you from the upper right, so get ready to hit them. They can't get past you but they will keep shooting until destroyed. After a pause, another sled will come from the upper right. Take it out also. You'll see a horizontal bar appear before the last tunnel opening. Once you've entered the tunnel, just wait until you've entered the core, then pull up and right to find the safe flight path through it.

DESCENT 2

INTERPLAY

PC/PSX

If you're still rolling, rocking and firing but you still keep getting your ass blown away, then try these niffty little codes:

•**godzilla**:—Turns on monster mode

•**rockrgrl**:—Gives you the full map

•**alifalafel**—All power-ups

•**helpvishnu**:—Resurrects/or creates second buddy bot

Sleepers 25 more

Thanks to the response of ***FAN*** *readers, we're back with still 25 more sleepers—great books that are inexpensive but shouldn't be, and probably won't be for long! You know, looking over this list, and the lists published before it, put to rest the commonly held misconception that older, collectible comics are "too expensive for the average collector." All of these books list for $50.00 or less in* ***Overstreet's FAN****, and the majority are $25.00 or less! Compare this to the price that new "HOT" books are commanding, and these prices look to be real bargains. Think about it:* ***Lady Death*** *is an interesting character, for sure, but $85 bucks for the first issue from 1994!? Half-a-dozen great books immediately come to mind that are 20 to 25 years old that guide for that price or less, including* ***Marvel Team-Up*** *#1,* ***Tomb of Dracula*** *#1 and* ***Swamp Thing*** *#1. Ten years from now, which books do you think will be more sought after? So before you spend $20 to $100 on "HOT" books that just came out a few months ago, take a look at these veteran collectibles.*

[illegible]

The first Silver Age appearance of the Toyman gets absolutely no respect at a measly $7.00. Currently, the Golden Age characters that were not revived until the 70s are getting very little notice. That is probably soon to change—witness the recent run up in price of **Batman** #234, which revives Two Face. Get your copy of **Action** #432 while it's cheap.

[illegible]

Oct & Dec 1958

These are probably some of the strangest comic books ever published. A mannequin comes to life to protect helpless hippies from the persecutions of an intolerant society? Sounds like someone's been eating the wrong kind of mushrooms, for sure. You rarely see these books, and they always command over guide prices. Currently $20.00 and $15.00.

[illegible]

Battle issues always stand out, and this three-way tug-of-war between Daredevil, Spider-Man and Submariner is no exception. The cover is the key to the demand for this book. Only $10.00.

DAREDEVIL

[illegible]

The Black Widow team-ups begin. Daredevil and the Widow remained lovers and partners through issue #12. Currently overlooked by many collectors. Guide $10.00.

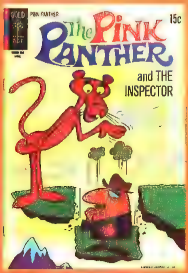
[illegible] SPEC

All of DC's **100 Page Super Spectacular**s are highly pri and sell for well over guide one, **Weird Mystery Tales,** actually the first, and very undervalued at only $5.00

Pressed to list a single issue this very cool series, I chose "ALL-GIRL ISSUE." But virtu any of the first 15 issues are treasure to own, and sell qu

ers

BY Tony Swartout



Judge prices A few

Issue in th series #1

HNO ISSUE" #5 "THE

ES OF JOE KUBERT"

MARE...THE MON

HERE!" Issue #1 goes

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will set you back

00

ADS OF KUNG FU

ow this magazine

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d think it would

more than $4.00. And

time, it does.

TERN

ng stories graphical-

y depict drug usage and its often fatal consequences. These issues have such a high quality index (art by Neal Adams and stories by Denny O'Neil) that the lucky collectors who have them never want to sell, making them really tough to find. Current guide is $42.00, but expect to pay more if you're lucky enough to find a high grade copy.

GRIMM'S GHOST STORIES

Talk about bargains! This series ran over 10 years, and it lists for a feeble $6.00. You are gonna have to dig to find this one, but that is half the fun!

JUDGE DREDD

OK, so the *Judge Dredd* movie did not create the massive demand for Mega City One's top street Judge that some fans were hoping for. But let's not lose sight of the fact that Dredd has found a solid audience and enjoyed a thirteen year (and still counting) publishing run. $10.00 is definitely *low* for a character with those credentials. By the way, if you read the video trades, you know that Judge Dredd is doing much better as a video rental (and video game) than it did at the box office, so we may yet see the anticipated surge in interest.

MARVEL SUPER HEROES

A solo Dr. Doom story (his first?) is what fuels the demand for this book. The fact that it's a 25¢ giant is a bonus. Very affordable at only $12.00.

MARVEL TWO-IN-ONE #1

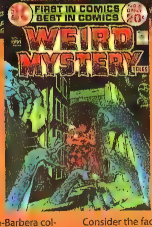
The Thing has always been one of Marvel's most popular characters. This series kicks off a ten year, 100 issue run. Plenty of room to grow past its current guide price of $30.00.

MONSTER SUMMER #1

Marvel's monster magazines of the 70's are experiencing a quiet rejuvenation in demand. This title was one of their best—and every one of the eleven issues is worth collecting. Current guide only $[illegible]

ROCKET RAIDERS

This is the only first issue from



Marvel's 1968 explosion that remains well under $100. Now that he's dead, maybe Fury will finally get the respect he's due. Guide $47.00.

While the first issue of this series is very desirable at $9.00, the real gem is issue #14, which features an appearance by Dr. Solar. To my knowledge, this is the only crossover of Gold Key characters done by Gold Key. A too cheap $6.00.

Phantom Stranger's 1970's run is a true undiscovered gem. This first issue is the Stranger's first SA appearance and is well worth the current guide price of $58.00.

This well known and popular cartoon character begins a 14 year run. A favorite of kids and adults across the country, and you can still find the show on cable TV. There are a lot more

Hanna-Barbera collectors than most collectors realize, and this is one of the few HB characters that is still inexpensive. Guides for $18.00.

The first appearance of Firelord, Galactus' (2nd?) herald. At only $5.00 this book is undervalued, and hard to find as a result.

This issue introduces Johnny Peril, who, off and on, appeared in the pages of the **Unexpected** for 14 years. $15.00 seems astonishingly cheap for a character with such a long run.

The quintessential **Vampi** cover—If this one doesn't excite you, check your pulse, you're probably dead! This was the pose used for a plastic model, a poster and many later covers. Set against the backdrop of eleven earlier covers, it's arguably the best **Vampi** cover ever. An added bonus: this issue is the 1973 Annual.

Consider the fact the 1972 Annual brings almost $200, and you realize just how undervalued this book is at its guide price of $45.00.

JEEEZZ! This comic has a Kaluta cover, a Wrightson splash page and Kirby interior art, and only guides for $8.00! What does it take to command a little respect, anyway? Buy it before everyone wises up.

A lycanthropic superhero is just such a cool idea, don't you think? Great art by Mike Ploog has always made this book a fan favorite. Current guide is only $45.00.

Marvel's pre-hero reprint books that were published in the early 70s are much more in demand than is widely realized. This is an inexpensive series that reprints scarce and expensive stories and throws in great covers for good measure. **Where Monsters Dwell** is a sister title that started in Jan 1970 and ran

issues. You cannot possibly go wrong at the current guide price of $5.00 on either first issue.

The third appearance of the "new" Batgirl isn't even set ou from the surrounding issues. fantastic cover piques collec tors' interest and demand. On $17.00.

Many **X-Men** issues from the late 70s and early 80s are du for major price corrections (that's upwards). Seeing as I only have room for one mor entry, I'll mention these. "Day of Future Past," the storyline that runs in these two issues a pivotal event in the X-Men universe. Issue #141 introduc the Future X-Men and Rache (Phoenix II) and Nightcrawle meets Mystique for the first time in issue #142. Oh yeah, title changes to **Uncanny X-Men** with issue #142, anothe good reason for the book to break out. Guide is $30.00 fo #141 and $22.00 for #142.

Busted Comics

Ramblin's From The Campfire.
by
Beau Smith

This month's column doesn't have a particular theme. Just some ramblin' thoughts lookin' for a place to lay. Some things that I thought I'd bring to your attention. Use em' and enjoy em' if ya can. If not—well, you can always tear this page out of the magazine and use it in case you're runnin' low on toilet paper. The choice, as always, is yours.

The Prettiest Girl At The Dance:

As y'all know, there are tons of Top Ten, Most Popular, and Spotlight On The Best kinda Lists in various magazines and trade news letters that have set up shop in the comics industry. Some are taken from surveys, others from questionnaires, and some must be invented from deep within the twisted thoughts of a nut that lives under the stairs. I look at these choices and agree with most. Then there are others on these lists that boggle what brain cells Grizzly Beer hasn't already killed off.

Pick a list, any list, and really think about it. There are artists on these lists that don't even draw the books they're listed on, and haven't for a while.

Other top rated artists are listed for doing a miniseries or a one-shot that was out and over months ago. Hey, I like the song "Mustang Sally," but it hasn't shown up on the **Billboard** charts since the 60's.

The writers lists are the most fun. You've got a few different types here.

The Flavor Of The Month Writer You can usually insert the name of nay British writer that's handed in a script for this one.

The Artsy Fartsy Club. These are the guys loaded up with words that were last used by Howard Cosell. Words meant to impress, not move the story along.

Word Mercenaries. These guys must be paid by the word. Why else would they hide all of the art with ten-ton word balloons? These are the writers that a letterer would most likely go postal on.

Tarantinoitis. They write a book that is loved by critics that don't have lives. Everybody reads the clippings and are shamed into thinking that they are nose drippers if they don't love this book. They won't be a part of the cool club if they don't sing the songs of praises of this so-hip-it-hurts writer.

The No Beau List. The real reason I'm bitchin' is cause there's no Beau on any of these lists. It couldn't be lack of talent on my part. I get more talented every time I pass a mirror. My keyboard has an orgasm every time my fingers touch the keys. I could read my scripts out loud all day and never get tired. It's obvious I haven't hurt enough people at conventions. I guess I'll have to take my Flyin' Fist Tour to the Chicago and San Diego Cons this year. Heh, heh get in line, there is no waiting

It Should've Been Me. There are two books that were done by Dark Horse Comics and put out in 1995 and 1996 that should be bought by everyone. **Aliens Mondo Pest** and **Aliens Mondo Heat.** After I read these two comics all I could say was, "Why didn't I write these stories?" They were written by Henry Gilroy with brilliant art by my new art hero, Ronnie del Carmen. Some of the best tough guy dialogue I've ever read this side of me. Henry Gilroy and I must be related somewhere down the line. (Hey! No West Virginia Hillbilly jokes!) Ronnie del Carmen gives us one of the what I can only describe as a movie put to print. The storytelling and layouts are A1. Check out the pacing of the stories and the great expressions on the faces of the characters. This is what testos terone comics are all about. It should've been me.

Manly Comics You Should Be Readin' Like I said—**Aliens Mondo Pest** and **Heat** Dark Horse Comics, **Fatale**-Broadway Comics, **Milk and Cheese**-Slave Labor, **Frontline Combat**-Gemstone, **Savage Dragon**-Image, Anything written by Chuck Dixon or Larry Hama, **Rascals In Paradise**-Dark Horse, and anything I write.... Got that?

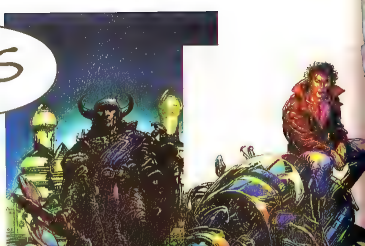
Give Em' Credit. Here are just a few writers that should be gettin' more of your attention. Why? Cause' they're good story tellers: Karl Kesel, Mark Waid, Jerry Ordway, Jeff Mariotte, Walt Simonson, Mike Baron, Chris Warner, Evan Dorkin, Bruce Campbell, and a few more that I'll mention some other time.

Artists: Phil Jimenez, Mitch Byrd, Brad Gorby, Arron Lopresti, Flint Henry, Kevin Conrad, Jim Silke, Chris Warner, Andy Kuhn, Tom Grummett, Ron Frenz, Kevin Maguire, Sergio Cariello, Rick Mays, Brandon Peterson, Greg Capullo, Joe Benitez, Joyce Chin, Michael Turner, Billy Tan, Tony Daniel, D-Tron, Aron Wiesenfeld, Jim Callahan, and others that I'll suck up to at a later date. And if ya didn't see your name on any of these lists, then think real hard. You'll figure out why.

Whiz On The Fire And Call In The Dogs. Well, I guess I've imposed my will on you for long enough, (Or at least for now). Take everything you've read here to heart and make it a part of your life. I never give out bad advice and I wouldn't steer ya wrong—unless I could benefit from it. As always, if ya have any comments or suggestions for this column, send em' to **Overstreet's FAN.** That way I don't have to read em'. This column is perfect. Don't need any suggestions or changes!

Repeat after me...I Owe Beau...I Owe Beau...

Yours by the fistful,
Beau Smith



BARRY WINDSOR-SMITH'S STORYTELLER #1-3
DARK HORSE

His **Conan** still stands as one of the best (if not the best) takes on the character. His **Machine Man** miniseries saved a nearly-forgotten character. His **Uncanny X-Men** fill-ins were memorable and all too brief. He developed or helped to develop **Weapon X**, **Solar**, **Archer & Armstrong**, and **Rune**. He completed a pivotal chapter (and some great covers) for WildStorm's **WildStorm Rising**. And now, finally, we get to meet The Freebooters Paradoxman, and The Young Gods, the 3 recurring features in **BWS: Storyteller**. This incredible new series is brought to us by from Barry Windsor Smith, his Windsor Smith Studios, and Dark Horse Comics. Like the Frank Miller/Geof Darrow **Hard Boiled**, **Storyteller** will be presented in an oversized format that will really show off the killer artwork. The stories, each taking up a third or so of each issue, represent three different takes on the adventure-oriented fantasy that made BWS a favorite of so many fans. This series looks to be some of his best work and don't be surprised if these three stories end up ar[ing] into one giant, cosmic, Barry Windsor-Smith kind of feature.

—J.C. Vau[lt]

GIRL
DC/VERTIGO VERITE

"We all want to escape That's the thing. Everyone around here is dreaming of escape, even if they don't know it." These are the words of Pete Milligan's main character in **Girl**, his latest from Vertigo Verite. Don't let the title fool you though, as that character, Simone, seems much more woman than girl through most of this issue, dealing with issues that all of us have faced at one point or another. She doesn't like her family (who does?) and she wants, occaisonally, to be dead (who doesn't?). In all, what she really wants is to understand who she is and why she has to deal with what's happening to her. Duncan Fegredo's art is perfectly complimentary to the manic, skip-around style of storytelling here, and there's a level of density to the story that really kicks in around the last five pages that's both surprising and disarming. It's good to know I'm not the only person who's ever wanted to escape the circumstances of their life.

Christopher Woodward

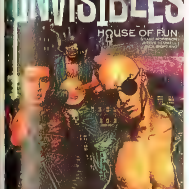
THE CROW: FLESH & BLOOD #1 (of 3)
KITCHEN SINK

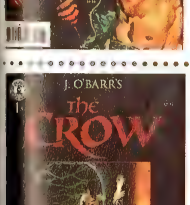
Ask not for whom The Crow calls.... In the lastest installment of *The Crow* licensing machine, a young woman, Iris, gets blown up in a government building in a small town, seemingly for hassling some local red-necks over some illegal dumping. The mysterious Crow visits her post-mortem, and accompanies her back to the living world for a little payback. By the end of this issue, she's already paid back the villians, so it's a little unclear, at [t]his point, what the character's motivation will come from [in] the next two issues. Iris is a tough cookie, think Punisher with a sex change goes gothic. James Vance's script goes for the straight-forward approach as opposed to the intriguing non-chronological narrative structure interspersed with poetic/lyrical interludes that marked J. O'Barr's writing of the original. Artist Alexander Maleev's work excellently captures the windy, sparse, and arid feel of Nevada (y'know the type of place where people who would blow up a federal building live), but it looks more like a Peter Bogdanovich film (specifically *The Last Picture Show*) than a dark, cryptic feel one expects from **The Crow.**

-Benn [H]

THE INVISIBLES #22
DC/VERTIGO
The Revolution is being serialized!! It doesn't take a brain surgeon to figure out that things just *ain't* right in this little world of ours, but leave it to Mad Genius Grant (**Doom Patrol**, **Animal Man**) Morrison to lay it all on the table. Every month, Morrison's ragtag group of anarchist assassins and new age mystics use the secret Eastern art of "Kick Ass" in their constant battle for truth, justice and humanity's eternal right to Rave!! All the while, Morrison himself is writing one of the best comics being published today while confronting everything from the real-life 9/11 phenomenon to the secret government that runs it all. And with **The Invisible's** just finishing up their first volume (there in all), now would be the perfect time to join the good fight. So let me ask you, are you paranoid enough?!! Are you?

-Scott Braden





GENERATION X
I'M BECOMING ONE WITH THE STONE! I'M BECOMING ONE WITH THE STONE!

INCREDIBLE HULK
#443
MARVEL

Ya' want your Hulk? I got your Hulk right here! Ol'greenjeans did n't come back in the grand style you'd expect, he just casually tossed a few tons of burning forest across Alaska. Peter David once again takes the Hulk in a new direction with a solemn, imposing huge, imposing, pissed off, (did say imposing) Hulk. There is an air of mystery surrounding Dr. Banner's better half, and just to make matters even more complicated is the arrival of Rick Jones' granddaughter. You remember, from that wacky **Future Imperfect** story line which appears to be currently unfolding in recent issues of the **Hulk**. Stay tuned for some unexpected guest stars (big name, rymnes with table) and the Hulk's vacation in Onslaught land.

—Jeff Dillon

GREEN LANTERN #76
& **GREEN ARROW** #110
DC

They both wear green, they're both in their twenties, and they both run around in tights saving the world. They're...Kyle Rayner and Conner Hawke, better known as Green Lantern and Green Arrow. When you're young and restless there is one thing you must do. Road Trip!!! What do two super heroes do on their trip? The usual: travel to some new place, hang out in diners, flirt with the waitress, give a self righteous speech about how you're not different from everybody else, right before you kick the local law enforcement's ass. You know the usual. 20 years ago the original hard-travelling heroes faced some serious social problems. Today, writers Ron Marz and Chuck Dixon appear to be sending our travelers down a 90's version of the same road. Hang on, it gets bumpy.

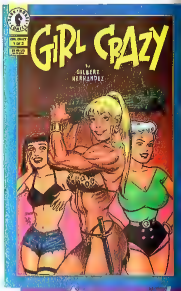
PS: Where's Peter Fonda, Dennis Hopper, and Jack Nicholson?

—Jeff Dillon

GIRL CRAZY #1-3
DARK HORSE

So **Love and Rockets** is over. Whatta ya expect those Hernandez Bros. to do? Sit around and say "Wasn't that great?" Well, okay, it was great, but life goes on and so does Gilbert Hernandez with a snazzy new miniseries from Dark Horse. **Girl Crazy** is the story of four girls—Kitten, Maribel, Gaby and Una—who are about to celebrate their common sixteenth birthday. The only problem is that Una's in a Mexican jail, so the other three have to bust her out. All of this is set in a weird, *Plan 9 From Outer Space*-ish sort of dystopian future where the country is run by the IRS (and tell me you can't see that happening). It's great fun. If you liked **Love and Rockets**, it's not a major gamble that you'll like this. If you came in late on **Love and Rockets** and stood around feeling like you started watching *Twin Peaks* in its last season, get up and go buy this book. There's no excuse for missing out this time!

—J.C. Vaughn

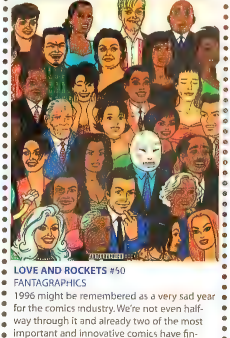


HALO: AN ANGEL'S STORY #1
SIRIUS COMICS

Sirius has quickly become my favorite independent publisher. With titles like **Wandering Star** and **Akiko**, they've built an exciting stable of talent that consistently puts out the best comics in the market. Now they bring us Chris Sequeira's **Halo: An Angel's Story** and although it is intriguing, I'm afraid it falls a little short of the mark I wanted. This issue does little more than set up the players—Robin (a young aspiring ballerina with the lucky, uncaring parents) and Thomas (the angel who must protect her and help her achieve her dream). I was impressed by the artwork which resembles cenanese wood woodcuts with a modern touch, echoing the angelic and biblical portraits of classical art and stained glass. It does, however, render the character's and action stiff. The scripting and overall tone of the story is almost child-like, despite some heavy subject matter.

There's definitely potential here for the series to grow into a worthy addition to the Sirius stable. Whatever its flaws, **Halo** is rather original and deserves a look.

—Arnold T. Blumberg



LOVE AND ROCKETS #50
FANTAGRAPHICS

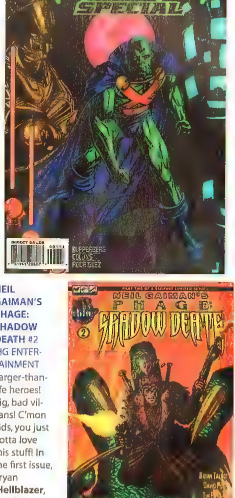
1996 might be remembered as a very sad year for the comics industry. We're not even halfway through it and already two of the most important and innovative comics have finished up their run. First, of course, there was Neil Gaiman's **Sandman**, and now with #50, Los Bros Hernandez finish up their run of **Love and Rockets**. Why does a good thing have to end? In Gaiman's case, he was done telling the stories that **Sandman** came to be known for. Maybe Los Bros Hernandez decided to quit **Love and Rockets** because a lame euro synth band stole the name of their comic and made it nearly impossible to think of one without the other. But if the stories in this issue are any reflection of the artists' feelings, several reasons are offered—trouble with the muse, a desire for new adventures, or the same familiar territory became dangerous for the creative mind. Whatever their reasons, it's over. With a little luck, Fantagraphics will continue to collect the stories told in these pages so those who never had the opportunity to enjoy this series can. On the bright side, Los Bros Hernandez have several projects due out in the months ahead. Thankfully, none of them have a name like Spacehog or Oasis

—Benn Ray

MARTIAN MANHUNTER SPECIAL #1
DC

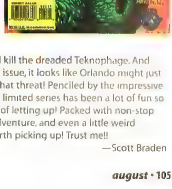
J'ohn J'onzz has always had one passion that's driven him more than any other: to find out what happened to his people and discover any that may be left. It's only fitting that this, his first modern-day special, finds him searching for an elder that once visited his homeworld many years past and may have the information the Manhunter needs. To find and protect the elder, J'onzz takes up with a band of heroes bent on helping the wise man deliver a speech meant to unite their world. And, of course, much action ensues in a rather classical style, with J'onzz sternly taking the brunt of any battle. For fans of the character, this works both as a nod to Mart an Manhunter's history and to how he's evolved.

—Christopher Woodward



NEIL GAIMAN'S PHAGE: SHADOW DEATH #2
BIG ENTERTAINMENT

Larger-than-life heroes! Big, bad villains! C'mon kids, you just gotta love this stuff! In the first issue, Bryan (**Hellblazer, Sandman**) Talbot introduced us to Orlando Holmes, the man who would kill the dreaded Teknophage. And with the second issue, it looks like Orlando might just make good on that threat! Penciled by the impressive David Pugh, this limited series has been a lot of fun so far with no sign of letting up! Packed with non-stop action, lots of adventure, and even a little weird romance, it's worth picking up! Trust me!!



—Scott Braden

MR. X #1
CALIBER
The coolest, hippest book of the 80's was **Mr. X** (and don't argue with me—this is in print, so it must be true. It was Vertigo before Vertigo was Vertigo. It was keen. Then it crashed and burned when creator Dean (**Terminal City**) Motter left and the first series ended. The second series was an utter disappointment, but this new Caliber series jump starts **Mr. X** straight back into the fast lane on the highway of coolness headed straight for Radiant City. X is desperate to fix the architectural flaws in the city which he believes are driving people insane. Surrounded by an oddball cast of supporting characters, Mr. X never sleeps, but instead pursues anything that will aid him in fixing whatever it is that has gone wrong with his city. Deborah Marks (writer), Gene Gonzales, and David Rowe (pencils and inks, respectively) do a bang up job in #1, and it only gets better (particularly the artwork –the deco-futurism is really superb). You don't have to be familiar with the original series to enjoy this new one, so please don't worry yourself about the past.

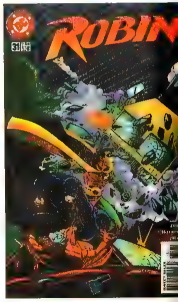
–J.C. Vaughn

WARRIOR #1
ULTIMATE CREATIONS
Leave your bias at the door.
World renown professional wrestler, The Ultimate Warrior, takes his battle out of the ring and into the comic book marketplace with this, his first comic book –titled, oddly enough, **WARRIOR**. Like any good author, the man has something to say. This is not an autobiographical picture book defining "How to Succeed in Wrestling." This book takes the reader into some pretty heavy thinking grounds.
In fact, Warrior does a great job explaining that our battles are not fought in a ring with thousands of screaming fans cheering the next flip, spin or jump. Our battles can be won or lost in mere seconds— hundreds of times a day.
Through very detailed character development, this comic book challenges the reader to strip down the happy little world they may live in and recognize the strength and character that each of us posess by developing the only true weapon—a well defined sense of self.
With 35 full pages of high quality art, Jim Callahan's style meshes perfectly with the Warrior's message and carries with it the great emotion and feeling of the story.
Challenge yourself to read this book. Chances are, you'll be looking for **Warrior** #2.

—Travis Youngkin

ROBIN #31
DC COMICS
This book , on a month to month basis, falls into the same category as **Impulse**. They both contain believable characters and both offer the reader, good, fun stories. Chuck Dixon's treatment of the boy wonder is always a lot of fun to read. Add the quirky art of Mike Wieringo, and this makes a great addition to the rest of the otherwise grim and gritty Bat Universe. In this issue, Tim Drake goes to check out a car show with his on again, off-again girlfriend Ari. At the show Tim spies some car stealing thugs and heads back to the show as Robin. While scoping the place out, he happens upon the crime-fighting Wildcat. An uneasy partnership forms as they take down the bad guys. Questions about Wildcat's past with the Batman arise, and a possible wedge may be driven between the Dark Knight and his faithful sidekick. Only time will tell. As if that were not enough, gentle reader, Robin may still have the dreaded "Clench," and events are leading up to the upcoming "Legacy" mega-crossover. It all sounds like a script from "Comics 101" but the characterization and the art set this book out from the rest of the pack.

-Joseph P. Rybandt



...WORDS WITHOUT PICTURES

EDGEWORKS: VOLUME ONE
BY HARLAN ELLISON
WHITE WOLF

Whether Harlan Ellison's stories were about the past, the present, or even what he speculated our tomorrows to be, I've always considered his work speaking a lot about truth. So while other talented sci-fi writers present new worlds and ideas in ways readers can easily understand, Ellison always used that "ugly truth" to speak to us in terms that we can't easily ignore.

With that said, *I'm* being completely honest when I say that **Edgeworks: Volume One** is brilliant.

It's angry, it's unapologetic and it stings. It's nostalgic, it's entertaining and it's necessary. Ellison could have taken the easy way out and just had White Wolf reprint works from projects past for **Volume One**, but he didn't. Instead, he represented two past collections, **Over The Edge** & **An Edge In My Voice**, with new material and a new energy that even makes longtime Ellison fans read on, including myself in that group. Reading the stories within **Over the Edge** or considering the essays that encompass **An Edge in My Voice** reignites what first attracted me to his work: his brutal honesty. Whether he's writing about ourselves as individuals in his stories or what we've shaped the world around us to be in his essays, he continues making us reevaluate who we are and what we've become.

When finally completed, the entire **Edgeworks** project will be a 20 volume library of Ellison's works with new insights and commentary from the author himself, as well as those who have known him. It will cover the wide scope of Mr. Ellison's career and it will be well worth it. But for now, Ellison has proven yet again with **Volume One** that he still has that edge in his voice and it echoes on forever.

—Scott Braden

Are They Still Good?

• a brief survey of titles we've recently reviewed •

BOOKS OF MAGIC • DC/Vertigo
reviewed in FAN #11 by Christopher Woodward
"John Ney Rieber continues bringing to life the most interesting characters in comics. And now they're even in America."

FATALE • Broadway
reviewed in FAN #11 by Scott Braden
"Cool story & J.G. Jones art. What else could you want?!"

HITMAN • DC
reviewed in FAN #8 by Benn Ray
"In writer Garth Ennis' hands, Hitman makes all the other heroes seem like Boy Scouts."

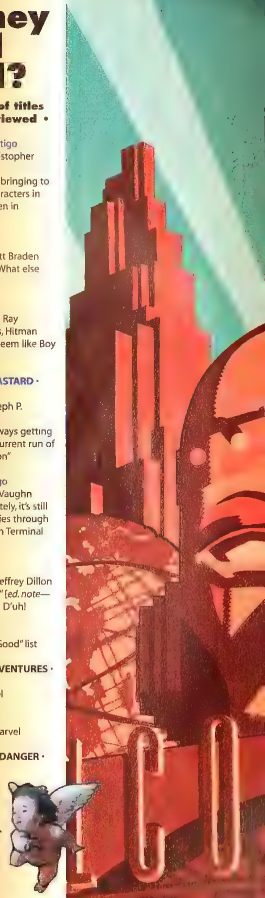
SIN CITY: THAT BASTARD • Dark Horse
reviewed in FAN #11 by Joseph P. Rybandt
"Miller's story and art are always getting better and better and the current run of Sin City is no damn exception"

TERMINAL CITY • DC/Vertigo
reviewed in FAN #13 by J.C. Vaughn
"Yes, absolutely and completely, it's still good. I've seen preview copies through #4 and am totally hooked on Terminal City."

WILD.C.A.T.S • Image
last reviewed in FAN #9 by Jeffrey Dillon
"Just one word: Alan Moore." (*ed. note—technically, that's two words*) D'uh!

Regularly on the "Still Good" list

THE BATMAN & ROBIN ADVENTURES • DC
CAPTAIN AMERICA • Marvel
FLASH • DC
IMPULSE • DC
THE INCREDIBLE HULK • Marvel
MARS ATTACKS • Topps
MICKEY SPILLANE'S MIKE DANGER • BIG Entertainment
MINIMUM WAGE • Fantagraphics
PREACHER • DC/Vertigo
STARMAN • DC
STRANGERS IN PARADISE • Abstract/Homage



FAN FORECAST

Kurt Busiek's Astro City #1

Image Comics

By this time you've hopefully heard about the launch of Homage Comics. **Strangers in Paradise**, the brand new **Leave It To Chance**, and the relaunch of one of the most acclaimed books of the past year, **Astro City**, comprise this new imprint. Now, critical acclaim does not always translate to sales. It usually takes the critics awhile to jump on a book, and by that time the book has already seen it 2nd, 3rd, 4th, etc. issue. This seemed to be the case with **Astro City**. As a whole, people are aware and respect the series, but the importance of #1 is yet to be determined. Busiek is well-known for his ability to bring awe and wonder back to super-heroes, and he did just that on a monthly basis. Then, after 6 issues, he pulled the plug, for a while at least. Now with the much anticipated re-launch, look for **Astro City** #1 to hit the fans with a bang, as they clamor to read the back-story for the new issues. You'll truly believe a man can fly ■

FAN FLASHBACK

UNCANNY X-MEN #159

Marvel Comics
Cover Date: July, 1982
Writer: Chris Claremont
Penciler: Bill Sienkiewicz
Current Guide Price: $5.00

UNCANNY X-MEN ANNUAL #6

Marvel Comics
Cover Date: 1982
Writer: Chris Claremont
Penciler: Bill Sienkiewicz
Current Guide Price: $5.00

Chris Bachalo's return to **Generation X** (YES!!) made us at **FAN** remember another artist who cast our favorite mutants in a different light. Bill Sienkiewicz had just finished his phenomenal run on **Moon Knight** when he illustrated these two-stand out issues of **X-Men**. The issues tell the tale of a certain love-starved vampire named Vlad who has set his sights on the lovely weather wielding mutant, **Storm**. A hell breaks loose as Professor X's team do their damnedest to protect one of their own. (We won't give away the ending, but needless to say, you won't be disappointed.) The beauty of this is that these books aren't only a cool read, thanks to longtime **X-Men** scribe Chris Claremont, but they also have incredible artwork that helped set a new standard of excellence for the **X-Men**, as well as landed Sienkiewicz his job on **New Mutants**. But hey, that's another story for another time…■

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nick's picks

by Nick Wyche

Recently Todd Hoffer, my illustrious editor, and I had a conversation. Todd asked if I would consider returning to reviewing multiple books from multiple companies in this column. Now, it just so happens that I mentioned the same idea to a friend of mine just a few days earlier. So, without further ado, let's jump into this month's column.

BERLIN - BLACK EYE PRODUCTIONS

It's Germany, pre-WWII and two strangers meet on a train: a jaded journalist from the city and a woman with artistic inclinations going to the big city for the first time to study. The first issue of Jason (**Jar of Fools**) Lutes' monumental new series should take up the next few years of his creative output. This story of several people in Berlin in 1928 in the midst of political upheaval, is well-crafted, beautiful to look at, and enticing. By juxtaposing two world views, that of the naive woman just in town and that of the world weary journalist who's seen it all, Lutes is providing a balanced, insightful and interesting overview of a Germany in pain. How these views are affected by the harsh political tapestry being stitched around them is the promise this series offers. And under Lutes' masterful hand, it's a promise you can expect a delivery on.

THE DREAMING - DC/Vertigo

Oh weep, you teeming masses! Weep! **The Sandman** is gone! Yeah, yeah! It was undoubtedly one of the best comic book series to ever see print, but it was just a comic book. Probably the greatest thing that Neil Gaiman gave us with **Sandman** (other than a fantastic read month after month) was a new mythology, a new world that begged to be explored. **The Dreaming** will be the series to explore what Gaiman gave us. With a rotating roster of writers and artists, **The Dreaming** takes the reader on a tour through the habitat/kingdom of the Sandman. Writer Terry LaBan and artist Peter Snejbjerg tell us a story of Cain and Abel and the secret of what a gold gargoyle really is.

ESPERS - HALLOWEEN COMICS

Remember the 80s? Remember Eclipse Comics? Remember Epic Comics? Remember a totally cool series about a bunch of psionically gifted people who were fighting the powers that be? Fighting the powers that wanted to control our lives? Remember **Espers**? Well series creator/writer James Hudnall has started his own company to revive this worthy series, and, along with newcomer artist Greg Horn, he ably and engagingly does just that. A young girl must come to terms with her gift while to groups fight over her. Horn's art is expressive and dynamic, each panel features action or at least an interesting angle that implies action, plus he also shows a flair for drawing beautiful women. Hudnall weaves an interesting story of an angst-ridden girl who must deal with psionic powers alone in a society who refuses to acknowledge them with a conspiracy story of two secret Esper organizations who are warring for control of her and that very society.

NEW HAT - BLACK EYE PRODUCTIONS

I don't know if I have the critical capacity to describe Tom Hart's work. He's a cartoonist whose crude, child-like style pulls the reader into his world and propels him forward whether he likes it or not. This triptych of stories focuses on a strange world of wars, politics, and poetry. It's a tricky thing trying to describe this guy's work, and perhaps that's reason enough to check out this book.

RED CALLOWAY'S BIG BANG - ZOO ARSONIST PRESS

Cartoonist Paul Sharer is obviously influenced by Vortex's **Mr. X** and early **Love & Rockets**. His series follows a down-on-his-luck ne'er-do-well called Red Calloway and his descent to the bottom and subsequent climb to the top. Although occassionally derivative in areas, **Big Bang** maintains an overall spark of uniqueness. So, as the issues progress and readership increases, Sharer will become more comfortable with his own style/voice and will realize whatever vision it is that's driving him.

SEEKERS: INTO THE MYSTERY - DC/Vertigo

This is the work J.M. DeMatteis was meant to do. Many of you probably only know of DeMatters through his work on mainstream superhero comics (which he does inordinately well), but those projects can't hold a candle to his more reflective efforts like this series. Here DeMatteis allows himself to dig deep into his psyche and pull out a series of stories that deal with his own spiritual journey and turn it into fiction. Work like this touches on the flicker of fire in the soul of each human, that desire for inner peace and starts fanning it

SILLY DADDY - JOE CHIAPETTA

Remember the line they sold us as kids: everyone wants to make the world a better place for kids? Well Chicago-area comic creator Joe Chiapetta tries to do just that, at least his characters in **Silly Daddy** does. It's the not too distant future (2004) and a lot of the threats we currently face (people being barcoded, the elimination of cash from our economy, complete internet regulation and Disney owning everything) have come to bear. In this world is Joe, a single father desperately trying to raise his daughter Coach right. Unfortunately, every on step of the way is an obstacle (including himself). His art is somewhat crude, yet extremely facile in the representation of the emotions he's attempting to reflect. And over the last 10 issues of this book, Chiapetta has shown remarkable progress. Despite the future time setting (c'mon it's only 8 years), there is a common ground here that most readers can relate to, and that far outweighs hyper-stylized art any day. ■

Well, that's it for this month, come back next issue for more fun, fun, fun !
Be good kiddies! Play nice.

self-service

...just start this month by saying that **Manya** *is both an affect-ing ... striking read. Kris Dresen's art ... like nothing you've ever seen; it fi... the page beautifully without losing any of its clarity. And it com-pli... rs Jen Benka's true-to life, poetically spirited writing perfectly. The... work works whether you're a long-time comic fan looking for a new ... ce or someone who may not have previously been into the me... m. You can order your copies at $3 each from 2300 N. Clybourn Ave... ite #2 Chicago, IL 60614.*

FAN: How was character of Manya created?

Kris Dresen: The character originally came out of Jen's head. She sent ... e these scribblings she did at work about this woman nam... d Manya, which were monologues this woman was thinking or s... ng.

Jen Benka: Then we started collaborating on **Manya** and mailing it b... and forth. At some point, we recognized the viability of the char... ter and decided that we wanted to share her with a larger aud... ce without the constraints and all the crap of dealing with anyone else publishing our work.

So the character just evolved then, it's not really based on anyone?

JB: No. At the time, I was a receptionist at a hospital's information desk and was bored out of my mind. I just created this character as a compilation of a lot of the people around me. There's a lot of myself in the character in some of the ways I see the world, but it's certainly informed by Kris and the circle of friends around us.

KD: What we generally try to do, and it really clicked in book three, is that Jen tells her story in words, and I try to tell a counter story to it in pictures. When I look at Jen's writing, I try to think of what action or visual stimulation around Manya is making her think of these words. It's like "Why is she saying this?" The bird, for instance, in the third book is a nice transitional element. And that was to keep away from the cliché of "Three hours later, at work..." in an exposition box. I try to do it visually as opposed to the very obvious text description.

How would you describe Manya to somebody who's never seen the book before?

JB: One of the coolest things about the book is that it's a new and fresh female character that you can identify with. She's really grounded and faces issues that a lot of us face.

KD: That's what Jen and I are trying to do. We've really gotten quite a bit of female response to it, which was really quite pleasing to us. It was really interesting to hear from a lot of people who don't usually read comics, or were really surprised, so now they order it.

JB: *Manya*'s an independent woman character who's the antithesis of Cathy [the comic strip character] in many ways. She's not primarily identified by being in a relationship, she doesn't obsess about the things that so many women comic characters obsess about

Would you consider this a feminist comic book?

KD: I wouldn't call it a "feminist-hate men" thing, that's not Jen and I. "Female-empowering" is a more accurate term.

JB: The word "feminist" scares people, and that's a shame. I don't know if, in terms of the direction of the character, Manya will be going to protests or anything. There's so much of that kind of stereotypical political work out there. There are other ways to handle difficult subjects, and there are other ways to present female characters that aren't so rigid and, again, so stereotypical.

KD: Jen and I were saying that when you look at the popular female comic books out there, with good books like **Naughty Bits** and stuff like that, they're sort of angry books. And I can be angry too, but not all the time for the next ten years (laughs). So we're trying to see the book as more of a *realistic* female perspective: you're angry and then you're happy, the whole emotional gamut. We felt that was lacking from what few popular female comic characters are out there.

JB: The character's the most appealing thing, and the art totally rocks.

How did you develop your art style? It's quite unique and impressive.

KD: I really can't say. I'm a professional illustrator, I majored in graphic design, so I draw all the time. I guess from years of practice, it just came out of my head. I do think visually ahead of myself, as with foreshadowing and all of that.

And Jen, you've mentioned that your background is in poetry. Will you continue to incorporate that kind of narrative style into the book?

JB: The subject matter in #3 Jent itself to more poetic writing. You've got death, A.I.D.S., dying, mortality. I was interested in exploring what happens internally when someone experiences loss and trying to represent that truthfully, because it doesn't ... come out literally or in rational ways. Now that we've established the character in the first two books, there's more space for us to look into other areas of her life and other issues. The deeper issues may have us incorporating that kind of writing again.

How long do you see this going on?

KD: Jen and I realized, looking at the second and now the third book, that we could keep this going for a while. I can see it never ending, or I can see it ending as soon as I'm bored with it. Right now I'm sort of high on the fact that I just finished the third book. I don't know how Jen feels about it....

JB: Unless we just decide in the next book that Manya's going to get hit by a truck (laughs). But at this point, we're both really dedicated to it. We're just really happy about how we handled a difficult subject in what we think is a new way, and we feel like it's really important to get it out there. ■

If you're self-publishing and not getting the attention you deserve, send a couple copies of your book and an old Playmobile person to Toph the Self-Service Guy, Overstreet's ***FAN****, 1966 Greenspring Drive, Suite 405, Timonium, MD, 21093. Kris and Jen sent some great She-Ra figures, and now they're famous.*

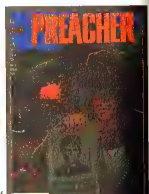
FAN 15

Has your pet become dull and listless? Does he/she just lie around the house without that gleeful look in their eye? Well, new from our scientists, guaranteed to put that bounce back in their step, is **Witchblade** *#2. Just mix in with their regular dry food, and your pet will be back to their ol' devil-may-care ways in deys. For smaller pets, be sure to try* **Absolute Vertigo**, *also new from FAN Fifteen Labratories.*

1

PREACHER #1
DC/VERTIGO
Still the dominant alpha male of the pack. Thanks to this book and his earlier work on **Hellblazer**, Garth Ennis is a name you're going to see pop up in some unusual places.

2



PREACHER #2
DC/VERTIGO
If you got #1, then you gotta have #2! It's part of that whole comic completist thing that's been going on for years.

3

LADY DEATH: THE ODYSSEY #1
CHAOS! COMICS
Shiny and bumpy are two words that are not only a lot of fun to say, but translate to a hot sell for Lady Death and Chaos!

4

WITCHBLADE #1
IMAGE/TOP COW PRODUCTIONS
While not an out-and-out "bad girl" book, **Witchblade** does owe something to the "little-fad-that-could." But what **Witchblade** has that the others don't are the fabulous pencils of Michael Turner.

5

WITCHBLADE #2
IMAGE/TOP COW PRODUCTIONS
Michael Turner's pencils are all that and a box of cracker jacks!

6

ABSOLUTE VERTIGO
DC/VERTIGO
Before **Preacher** #1 hit the stands, fans got a chance to check out the story, as well as other Vertigo titles, in this issue. Only time will tell if fans consider this the actual first appearance. Caveat Emptor!

7

WOLVERINE #100
MARVEL COMICS
The ol' Canucklehead (now, that's a nickname, is now running around in a complete feral state. The latest in the ongoing saga of Logan began here, and had a shiny cover!

8

STARMAN #1
DC COMICS
The only title to have staying power that came out of that whole "Zero Hour" thing, **Starman** continues to delight and impress each month.

9

POISON ELVES #1
SIRIUS ENTERTAINMENT
The real key to this success is the self-published issues of both **Poison Elves** and I, **Lusiphur**. *This* #1 brought the work of Drew Hayes to the fore-front, and we're glad to have him.

DAWN #3
SIRIUS ENTERTAINMENT
Linsner and his loyal legions are now assaulting the comic world on a fairly regular basis. The sultry redhead is tops with the fans.

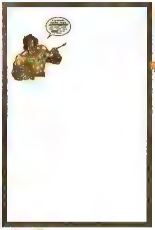
10

CAPTAIN AMERICA #445
MARVEL COMICS
Mark Waid and Ron Garney rose up like the proverbial Phoenix from the fiery ashes with their run on this long-ailing title. Thanks!

11

12

STRAY BULLETS #1
EL CAPITAN
Rumours that Dave Lapham has disappeared off the face of this planet and is apparently now living in the world of Stray Bullets. Hey Dave, we miss you.



13

GEN 13 #1 (variants)
IMAGE/WILDSTORM PRODUCTIONS
They set the precedent for cool "gimmicks" with 13 covers for the launch of issue #1. Complete sets will cost you some green, but they're too cool to not have.

GEN 13 #2 (miniseries)
IMAGE/WILDSTORM PRODUCTIONS
After what seems like a ten year stay on all the various "Top Whatever" lists, the adventures of the Gen-kids may be heading for greener pastures.

14

15

GEN 13 #1
(miniseries)
IMAGE/WILDSTORM PRODUCTIONS
They may soon be out of sight, but you can bet they'll never be out of mind.

High End Market Report

by Joe Mannarino

THE X-MEN ARE BACK!

They're back! You may ask, "Where did they go?" Well, those that follow the trends remember that the new book market was in the same doldrum in the early '70s as this is today. In fact, the entire superhero market was to taking a back seat to horror and suspense books. Every new book seemed to have "Tomb Of," "Crypt Of" or "Mystery" in their titles. This was not a new phenomenon; the same thing happened in the early 50s. In fact Marvel (then Timely) actually discontinued *every superhero* and went exclusively to Westerns, Romance and Horror. Ever wonder where **Tales Of Suspense**, **Strange Tales**, **Journey Into Mystery** and **Tales To Astonish** came from? As I'm sure you're aware, it took Julius Schwartz and Carmine Infantino re-introducing the Flash in **Showcase Comics** #4 and Stan Lee and Jack Kirby following with the ever lovable Fantastic Four and Spider-Man in **Amazing Fantasy** #15 (I had almost forgotten about those Amazings and Fantasies) to rekindle the superhero fires. How does all this relate to the X-Men? In 1974, when the market hit bottom, Roy Thomas approached Dave Cockrum and Len Wein about revitalizing the X-Men with a group of international superheroes. The result was **Giant-Size X-Men** #1 and **X-Men** #94. By issue #108, when John Byrne took over the title, mutant madness had begun. From the late 70s to the early 80s, **The X-Men** reigned supreme, dominating both the back issue and new comic market.

While **Giant-Size X-Men** #1 was the introduction of the new characters and is hot, it is **X-Men** #94 that is the tougher book to find in near mint condition. There are numerous reports of sales over guide, with standing offers for 1.5x guide in strict near mint condition. The new X-men's popularity has also made Stan Lee and Jack Kirby's original incarnation well sought after, especially issues #1 - 12. The stunner of the month is the sale of the original art to the splash page of **X-Men** #2 for $24,000.

Auction News: Phil Weiss had his most successful auction in April. Results for Golden Age comics, Golden Age comic art, high grade Silver Age and animation all fared extremely well. Illustration House held their semi-annual auction in May. Comic related sales of note included one of only three known hand colored **Little Orphan Annie Sunday** pages selling for $12,000 despite condition problems. A 1930 **Thimble Theater,** featuring Popeye, sold for a record $9,500 and a first year (1916) **Krazy Kat** Sunday realized $7,500.

Solid but unconfirmed report of the year: A page of original art from both **Fantastic Four** #1 and #2 were sold in a very clandestine private auction for a total of $25,000. If true, this will be the first time that pages from these pivotal books have surfaced.

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#7

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#6	BEETLE BAILEY #92, mm	$[illegible]
#7	BEETLE BAILEY #101, fn/vf	$[illegible]
#8	BEETLE BAILEY #25, mm	$[illegible]
#9	DAGWOOD #2, mm	$[illegible]
#10	DAGWOOD #10, mm	$[illegible]
#11	DAGWOOD #15, mm	$[illegible]
#12	DAGWOOD #29, mm	$[illegible]
#13	POPEYE #1, fn	$[illegible]
#14	POPEYE #2, vf	$[illegible]
#15	POPEYE #22, fn	$[illegible]
#16	POPEYE #46, vf (Large Sweet Pea)	$[illegible]
#17	X-MEN #10, fn/vf	$[illegible]
#18	X-MEN #25, vg	$[illegible]
#19	X-MEN #12A, mm	$[illegible]
#20	X-MEN #210, mm	$[illegible]

#[illegible]

#[illegible]

#9

#10

#18

#20

#23

#24

#30

#[illegible]

#[illegible]

DIAMOND
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jeff mariotte

bad news

"Harlan Ellison has had a severe heart attack, necessitating quadruple bypass surgery."

The sentence sits on the screen before me, and it rattles me to my core.

Many writers whom I admire and respect have died. Some of them I've had the pleasure of meeting, like Wallace Stegner. Others, such as Irwin Shaw and Graham Greene, I never got to visit with.

Harlan, thankfully, is not dead. Also thankfully, I have had several opportunities to spend time with Harlan.

I'm not going to use this column to eulogize a man who is not even dead. I want Harlan to know that he's in my thoughts, and he has my wishes for a full and speedy recovery, and many more years to come, and that I'm looking forward to another brunch with him, even if he has to watch what he eats.

I do want to mention what a profound impact he has had on American popular culture in our lifetimes. In the first sentence of this column, I used his first and last name, but if I had just said "Harlan" probably fewer than 5% of the people reading this would have been confused as to who I meant. How many people are so instantly recognizable by one name (okay, Cher, Madonna and Sting)? But if you're talking Michael Jackson, or Stephen King, or Michael Jordan, or most celebrities, however famous, you still have to use two names—not Harlan. Everyone knows him.

Some people are scared of Harlan, and sometimes he seems to encourage that fear, to live up to the reputation that has grown around him, I guess. I've never seen him be mean to the service anyone, although I have seen him be short or curt with people usually morons, or people intentionally hurting him, that seems to happen to Harlan a lot, people can't seem to help but screw him out. I can only imagine that they know they can't hope to hold their own in a verbal spar with one of the great writers of our time, and are hoping to be handed their heads so they'll have a "Harlan story" to tell their friends.

To me, Harlan has been generous with his time and his resources. He's called me when I was ill and done me favors when I needed them. I have Harlan stories of my own to tell, but I'll save them for another, more appropriate time.

Harlan's impact on our world is what I'm really here to talk about. Most of us who tell stories have felt his influence in a number of ways, big and small. He's written more great stories and comics and teleplays and movies and novels and columns and essays than I could even begin to list. The stories alone that come to mind, **Demon With A Glass Hand, Pretty Maggie Moneyeyes, I Have No Mouth And I Must Scream, The Whimper Of Whipped Dogs**, and on and on, are a veritable catalog of some of the best American fiction of the 20th century. Harlan's impact doesn't just live on the page. When you see fantasy or science fiction on television or in movies today, you're seeing the work of people who were schooled on Harlan's scripts. When you read comic books today, you're reading the work of people who learned about story telling from Harlan. Whether or not the lessons took is open to debate, but they're out there, and if you are open to it, there is much you can learn.

Dark Horse is doing a neat thing by publishing **Harlan Ellison's Dream Corridor**, and if you care about good stories, check it out. White Wolf is providing a public service by reprinting the out of print Ellison oeuvre, beginning in May with **Edgeworks**. Do yourself a favor and pick up these editions, read them, and keep them to reread in a few years. My cable service doesn't deliver the Sci Fi channel to my neighborhood, and I'm not a magazine subscription sort so I haven't seen his *Sci Fi Buzz* column, but I know it's Harlan, opinionated and entertaining and insightful.

Harlan remains with us and I hope for a long time imagining his voice, angry and clever and sly, will never be stilled. We need voices like his, voices that remind us of our failings, that encourage us to try harder to be better than we are. We need Harlan, and I don't know where we'll get another.

In your life there are certainly people who are to you what Harlan is to me. People you admire for the force of their personality as well as for their body of work, for the things they do and say and are. Have you told them so? Most people in public life (even if they don't attend conventions or do signings, hear you can reached through the mail in care of their publicist or studio or some organization. It only takes a few minutes to write a letter.

My first column for this magazine was about making an effort to meet comic creators you admire. This is an echo of that one, prompted by a different emotion, a different set of circumstances, but the result is similar. I feel more fulfilled for having spent some time with Wallace Stegner while he was alive and I'm glad for every time I've spent with Harlan, and many other people (mostly writers, but that's me—if anyone can get me together for lunch with William Goldman, let me know). If you've let similar opportunities pass, try not to let it happen again. Make a resolution now that this year, you're going to try to meet or write to or somehow express your admiration for the work of someone whose work has moved you or enlightened you or entertained you.

You won't regret doing that half as much as you'll someday regret not doing it. I guarantee that. ■

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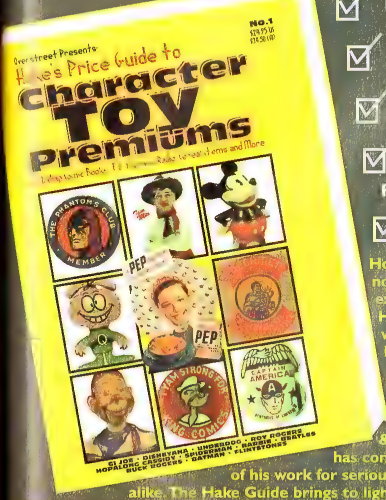

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A LOOK AT WHAT'S HOT AND WHAT'S NOT IN COMICS THIS MONTH

WHAT'S WHAT!

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DC

Kingdom Come-What a book! This is what comics are all about. What a great story by Mark Waid, and the art by Alex Ross is breathtaking. This book will be one of the most talked about books of the summer.

The end of the DC universe as we know it! Farmer "Clark Kent" (it fits somehow)! Super heroes gone wild! This book has all the excitement that comics need to have to survive in today's marketplace. Mark Waid and Alex Ross have turned into overnight superstars with some of the books that they have been putting out lately. Waid's **Impulse** is not a book to be sneezed at. Number 1's easily fetch $4.00 Back to **Kingdom Come**: If you miss this book you will be sorry, especially if retailers (who are tight on their ordering right now) didn't order enough of the initial first printings and reorders don't come around. This could go up in price if it goes into a second printing. But then again, buy it because it's a great book. A quick note on **Terminal City**. A very intense tale created and written by Dean Motter and illustrated by Michael Lark. If you like Miller's **Sin City**, be sure and check this out. I'm sure you will be pleasantly surprised. This book has a lot of potential if it doesn't get ignored.

Marvel

Still #1. Still the Leader. For how long, who knows! With their complete turnaround and revamping of all their books, they may become a major contender again. If Marvel keeps going in the direction they are going, it's entirely possible that their market shares could start growing again by the end of the year. With their lower prices, their increased page count, and their promise to print good comics with good art and good stories, people are already beginning to get exited about all Marvel again. Onslaught is here, fans are interested about it, and we are selling lots of Marvels with Onslaught tie-ins. First appearance of Onslaught could increase in price if demand warrants it. Too early to tell!

Dark Horse

Star Wars: Shadows of the Empire, what great stuff. Bobba Fett being pursued by an IG-88 out of hyperspace because he has Han Solo. This book ties in the gap between *The Empire Strikes Back* and *Return of The Jedi*. This book was enjoyable in every way. Great art, sad story. This could be one of those books that increases in value if people find out exactly what it is. Remember Dark Jedi.

Crusade

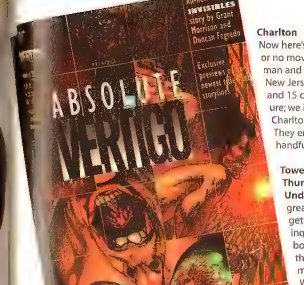
Shi is beginning to slow way down. I believe this is due to the slack time between issues. A great idea in the beginning, but **Shi** has been dying on the shelves lately. Maybe they are devoting too much time to other projects and not enough time to their baby. My sales on this title are dropping like flies

Image

Still Hanging in there. **Witchblade**, one of the hottest books in our store, is leading the pack in back issue sales. Number one easily brings $6.00 with #2 close behind. Following closely behind is **Angela #1**, #2, and #3 at $12.00, $9.00, and $7.00 respectively. **Spawn** has leveled out as people seem still ticked off because Todd doesn't draw it any more. Wildstorm titles are selling well. **Glory** started off with a bang and is finally down to a controllable level

Topps

X-Files? What happened? I believe we've finally ordered enough copies for all our **X-Files** collectors. In fact we've ordered more than enough because we've had to return more than half of what we



ordered.

X-Files #1 - $45.00, #2 - $30.00 What happened to **Golden Eye**? Does anyone know? I sold lots and lots of Number ones. Was this a one-shot series that has no ending?

Chaos!

This is one of the few companies where cool covers seem to actually work! With the advent of the bad girl genre in the last couple of years, it just goes to show you that no one does it like Chaos! These people are out in the stores (not mine) and at conventions listening to people and putting out what sells. The subject matter may be questionable in some states, but the public still buys it up. Chaos! has a very limited audience though. Somewhere between the 12 to 16 year old male age group is their target audience. For the female readers, maybe they should come out with a Mr. Lady Death kind of like Mr. Hilary Clinton. This hobby is trying hard to target the female audience, and this might work I repeat, I am not picking on Chaos!. They have a great book for a certain age group. When, when I think about it, is the age group I was in when I started reading comics heavily.

Antarctic Press

Although the investment quality may not be there, Manga is hot! We are selling more and more as days go by. Perhaps this branch of the comic collecting hobby will get big enough that collectors will begin to search out those first issues. I'm sure that most runs from Antarctic were very low. Probably in the 3,000 to 10,000 range.

Charlton

Now here's a company with little or no movement. Yesterday a man and a woman came in from New Jersey and asked for 12 and 15 cent Charltons! Go figure; we haven't sold any old Charlton in quite a few years. They ended up buying quite a handful.

Tower Comics

Thunder Agents, **Dynamo**, **Undersea Agents**. What great books! We have been getting quite a few inquiries lately for these books. We should as these have some of the most beautiful Wally Wood art in them, and collectors are snapping them up as fast as they can find them.

Silver Age: In my opinion, the best investment buy for the rest of the nineties. Look around, supplies of Silver Age are drying up. People are not selling it like they used to. Collections of nice Silver Age are not popping up like they did a few years ago. In fact, if they do pop up, they are in fine at best. If I were you, I'd be grabbing a **FAN** (the Guide) and hitting all the conventions and stores that I could find. I'd be buying up all I could afford. Silver Age is not getting any cheaper and conditions are not improving. Buy them and preserve them now. Some of the lesser titles are beginning to go up in price, and very shortly they will be out of range for most people.

Bronze Age: Silver Age was once the same as Bronze Age. Back in the early 70's, it was easy to get Silver Age. While not quite with the flair of Silver Age, Bronze Age is coming to pass. Bronze Age books (not all of them) deserve some attention right now. Early **Defenders** are on the rise as are Jack Kirby's DC titles, **New Gods, Forever People, Mister Miracle**, **Kamandi** (yes, even **Kamandi**!) and lots more non-Kirby's in the early 70's. Bronze Age is as cheap as Silver Age was in the late 70's, and there is no better time than now to buy it. Bronze Age books in NM/M condition seem to be harder and harder to find, so pick up any copies you find in this condition. Akin to the paper drives of World War II where Golden Age books bit the dust, I have a feeling that the same thing is happening to Bronze Age. Except they are probably biting the bottom of a bird cage. This may seem a little tacky but you know what I mean. Not all Bronze Age fall into this category but quite a few do and you know who you are. Does **Dingbats** ring a bell? OK, how about **Rom** or **Howard the Duck**! Hey, I think this was a great series but the public didn't and neither did the price guides.

Read comics the same way you take your medication: every day. They will survive as long as we have you, the Fans. Without the fans none of us would exist.
Take care and next month (I hope I'm still here) I'll try to go into what I think is going to happen later this year. It will be interesting to see what happens at San Diego this year.
Hey Joe D. How's it going? Later!

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Okay! New Bat Time! New Bat Report!.

Recently, here in the San Francisco Bay Area, we participated in the 10th Annual Wonder Con. I have never had so many people from so many different places complement me on this market report. Thank you to everybody!!
Enough warmth. On with the report.

CALIBER COMICS

It has been six years since fans have seen a copy of **Mister X**. It took me a few moments to decide what to order. Were the fans still interested? I ordered 32 copies and sold half the first week. I think that is pretty good, considering that it will take a while for word to get out that this title is being published again.

DARK HORSE

First off, I want to say happy 10th B-Day to Dark Horse. I really appreciate the diversity and quality that you all regularly sustain! This month's report continues to reinforce my opinion that DH is the top publisher out there.
Age of Reptiles: The Hunt #1 is the first title on my list. I ordered 60 copies and sold 35 the first week. I underordered on the first mini-series since I was unfamiliar with Ricardo Delgado's work. I may have over-ordered a little on this new series, but this is a title I do not mind having on my shelves for over a month. Dinosaur fans, look for this title!
Another high quality book that came out in May is **Ghost/Hellboy** #1. I ordered 65 copies and sold 45 in the first two weeks. This book will continue to sell, but if the whole book had been penciled by Mike Mignola instead of just the cover, I would have been able to sell over 80 copies. Nevertheless, I still recommend this book.
Girl Crazy #1 by Gilbert Hernandez did not do as well as I anticipated. I ordered 60 copies and sold 30. Still, though, it took **Love and Rockets** a long time to build a

readership in our stores, and after looking through this new book I feel that it's worth your time to check it out.
Nexus Meets Madman Special #1 is another book that did not sell quite as well as I expected. I ordered 60 copies and sold 38 in the first week. I happen to be a fan of both **Nexus** and **Madman** and used sales histories from both to determine the numbers I ordered. This comic's very high quality, so look through it and see for yourself
The last comic I want to report is part of Dark Horse's strongest line-*Star Wars*. **Star Wars: Shadows of the Empire** #1 sold very well. I ordered 85 copies and sold out in ten days. I reordered 25 copies more and sold out the next week. Presently, I am awaiting 15 more copies on reorder. I think the two biggest reasons that this particular comic sold so well are that the storyline takes place between *Star Wars* and the *Empire Strikes Back* movies, and it has Boba Fett as one of the main characters. In our stores, Boba Fett is far and away the most popular character of all the *Star Wars* cast. Anyway, this book sold better than **Heir to the Empire** and **Splinter of the Mind's Eye**

DC
Green Lantern #76 (Third Series) commemorated the now classic **Green Lantern/Green Arrow** #76 from 1970. The storyline "Hard Traveling Heroes: The Next Generation" continued in **Green Arrow** #110. Both titles sold well. DC has done a very good job revitalizing older characters. This story is a good example of that. Most important, it was a lot of fun to see these two characters together again!
Kingdom Come is, by far, the best overall comic since **Marvels**. Using old **Marvels** sales, I decided to order 275 copies of **Kingdom Come** #1 (at $4.95 each!). There were 45 copies left after three weeks. The main reason for this decision is the artist of both series, Alex Ross. While I do think that scripting is just as important as the art, in this case, the art is what works for my tastes

TOPPS
X-Files continues to sell extremely well. The only comment I have this month is for the fans that may have been confused by the recent gap in the publishing continuity. After about two and a half months Topps shipped three issues (#'s 13, 14, 15) in three consecutive weeks. Even though this flooded our stores with **X-Files** comics, the fans were so starved for stories that sales were only slightly slowed. For those of you that are a little confused, let me explain. Normally when a publisher ships this much product in such a short period of time, the over-
all sales are hurt by a
lack of confidence in the product.
Image proved this in its early years of publishing **X-Files**, though, seems to be exempt from the normal rule. In other words, I should be mad but our sell through on **X-Files** is still over 90%.

RELATED PRODUCT
This is the area I use for reporting sales in places that we've had success in our expanding search for cool product.
Rawcliffe Pewter is a company that we have been doing business with for the last three years. Their list of products is too numerous to go into detail. What Lee's Comics focuses on is their extensive line of *Star Trek* and *Star Wars* figures and ships. At first we moved the product slowly, as pewter can be very expensive. Recently (in the last year) our sales have gone up enough to justify our carrying a variety of their other products. For example, dragon and skeleton figures sell consistently, while butterflies and angels do not. Our best selling *Star Wars* figure is **Boba Fett**. See Dark Horse listing above.
The main point is that we took a chance with a new product line and found that, with careful planning, we were able to develop it into a viable resource. Also, Rawcliffe has the most awesome customer service available from a manufacturer that I have ever seen.

WONDER CON NEWS
I met Steve Oliffe of Olyoptics. In case you are unfamiliar with this gentleman, he is to coloring what Tom Orzecowski is to lettering. In other words, the best in the field. He was looking through our back issues and we struck up a conversation. Turns out that Steve is putting out his own comic. Steve is a very generous guy and gave me a free copy of his first ashcan edition. Which I promptly misplaced. I do remember looking through his comic and being impressed. Be prepared to see more of his preliminary work at San Diego.
Have you heard of the comic **King Roach**? Well, writer Bill Spears has been planning his debut for about three and a half years now. Each time I see the work that is being produced, I think that he has a better chance of making his own niche in this market. Look for his finished product in 1997!
I also met Paul Pope of **THB**. **THB** made a splash in the small press market in 1995. The latest **Buzz Buzz**, in which Pope's work appeared, sold 20 copies in our store in two months. Look, he's a nice guy and his work has lots of potential, so I thought I would bring him up.
The convention generally was slow. The most noticeable absence of people were the kids. There were fewer children and young adults (Under 14) than I have seen in five years. The absence of Dark Horse and Marvel was disappointing.

Last month I indicated that Lee's would report rare buys even if we could not report rare sales. Well, sales were mediocre but buying was nil. The best I got for old comics was a small collection of low grade silver-age **Aquamans**, issues #11-20.

SAN DIEGO PRELIMINARY The biggest request I heard from Wander Con was more DC Silver Age. Your wish is our command. Lee's is making an extra effort to have a variety of old DC's ready for your perusal by our country's birthday.
There is no Silver Age report this month because I ran against the deadline crunch. I promise that next month will have double the normal information! And, again, thanks to everyone for all your positive comments about this report. Of course, I welcome all comments, be they positive or not! Direct all correspondence to the above address. See you next month!

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Greetings! "Howdy!" from Texas! The weather's been dry and HOT, but comics have been pretty cool! Especially some of the...!

NEW RELEASES:
All of the Big-3 (Marvel, DC, Image) publishers have got great stuff happening! Here's our assessment about the Hits and Misses

if each publisher:

MARVEL
HOT: Onslaught & Crossovers (we all knew it was Prof. X, but…)
Thor (#500 was real HOT, but the story is good!)
Hulk (the big green guy continues to be a favorite!)
NOT
2099 (I guess that's why they're all being "combined")
Spider-Man (nobody's holding their breath waitin' for Pete)
Surfer (Cosmic wave-Jumpin' isn't an Olympic sport)
WATCH:
Image/Marvel Crossovers-with the exception of the really strange-looking Captain America, fans are excited about the prospects!

DC
HOT
Kingdom Come (just an Elseworlds but GOOD!)
Hitman (Go Garth!! This is a "Must Read" book!)
Artemis Requiem (I think this caught everyone by surprise)
Impulse (Just plain fun, but check-out your back issue bins!)
NOT
Sovereign Seven
Fashion (no comment necessary)

WATCH:
Supergirl - Our money is on this one!
Birds of Prey - Should be really solid, buy it!
Helix - Early consumer response is terrible, if it's really well done, this could be a sleeper!

IMAGE:
HOT:
Witchblade (It's not just the sword…One of Image's best!)
Medieval Spawn/Witchblade (A really solid package!)
Fire from Heaven (Most issues from this storyline sold out)
NOT:
Cyberforce (It must be time for a new line-up, or did we do that?)
Ripclaw (Early interest has waned, time to kill him!)
Youngblood (and Team Y, etc. - put some talent on these!)
WATCH.
Marvel/Image Crossovers - already discussed? but again...
Spawn #50 - we don't expect the higher price tag to scare anyone away!

TOPPS
Long delays on **X-Files** have caused extreme distress on the **X-Files** fans. Every bit of enthusiasm for this title has been stalled, and little interest exists for **Hercules** or any of the other Topps projects currently in the queue. Delays may enhance sales of cards, but it doesn't work for the comics crowd!

HARRIS
Vengeance of Vampi #25 was a huge success! Look for a great response to **Death & Destruction** #1. **Cyberfrog**, unfortunately is much less popular than the BUD-WEI-SER Frogs.

CHAOS!
Lady Death Odyssey #1 was a stellar example of how to release a #1 book. Currently selling at $5, we expect this one to hit $8 within another month! Further, most retailers we've talked with have sold out of #2, too! Look for another smash hit with **Purgatori** #1.

CRUSADE
These books are on the side. Sorry, Bill, but the last three issues of **Shi** as well as **Tomoe**, **Grifter/Shi** Crossover, and **Horseman** were *failures* from our point-of view. Even if things get back on track delivery wise, don't expect to re-kindle customer demand without some new exciting surprises.

LIGHTNING
Folks are getting really tired of the $10 Nude Covers and other Gimmicks. The books aren't holding collector/reader interest and aren't expected to enjoy much

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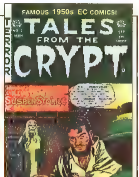

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future demand.

DARK HORSE

Star Wars and **Sin City** remain about the only viable properties of this publisher. Although we support Dark Horse's projects because of their total entertainment value, these books' huge over printing and insistence on the black & white format limits long-term collector interest and value. We're cautiously optimistic about the new **Predator** series, however.

HOT PRICES: Here's a partial listing of the prices we're realizing for recent (90's) releases.

Witchblade #1 ($9.00), #2 ($5.00) - up

X-Files #1 ($25.00), #2 ($18.00) down

Gen^{13} Alternates ($10.00) - down

Lady Death I- #1 ($45.00) - down

Preacher #1 ($30.00), #2 ($20.00) - up

Wolverine #100 ($8.00) - up

BRONZE-AGE:

The new direction books from the 70's have begun to show some increasing strength, with sales demand improving for such titles as **Conan** and the **Shadow**. Of course, demand continues to rise for **X-Men** #94, #99-101, and **Giant-Size** #1 as well as for **Hulk** #180-182, with true NM copies of #181 fetching a quick $400+. Amazing Spider Man #129 continues to be a tougher sell, with NM copies readily available at $200 (well below guide). It is our expectation that many of the books from the 70's will begin to disappear from store bins as more and more collectors make up and realize that these books are now 25 years old, and antiquarian by definition! At price levels that are equivalent to (or, often less than) new releases, well-preserved books from the 70's can be a true bargain!

SILVER AGE:

There continues to be very little difference between guide prices of Silver Age and Golden Age books, causing a bit of a stagnation in Silver Age sales as collectors purchase and hide-away just about any Golden Age material they can find. Exceptions exist, however, and these deserve attention

Journey Into Mystery #83-112 continue to be under valued compared to other Marvel Silver Age comics. We can't keep any VF or better copies in stock for more than a day or two before someone finds (and buys) them. The same holds true for **Amazing Spider-Man** (to #28), **X-Men** (to #7); and **Fantastic Four** (to #6). **Avengers** #5-22 are among the slowest movers, keeping company with **Silver Surfer**, **Captain Marvel** and **Captain America** #100-120.

Batman #100-180 continue to be the strongest DC Silver Age sellers, with **Superman** #100-200, **Green Lantern** #1-35, and **Atom** competing. **80-page Giants** and **100 page Spectaculars** continue to be sought-after, with many of the lower (per the guide) priced issues bringing 2X prices in our area (with lots of Military personnel) we have a huge demand for DC war comics —a demand we are inadequately servicing. About the only SLOW-moving DC titles are: **Showcase** (low grade), **Metamorpho**, **Doom Patrol** (including **My Greatest Adventure**), **Strange Adventures**, and early **Justice League of America** in low grade.

Dell/Gold Key books remain fairly constant in demand, with photo cover issues selling quicker than artwork covers, especially those with Super Star Movie/TV Personalities. There is continued interest in the 60's animation keys, too (such as **Space Ghost**, **Tom Terrific**, **Jetsons**, etc.).

We're at the point, now, of recommending that the serious collector buy any Silver Age book that is reasonably priced for its grade, if he likes the item. Price levels have been well tested over the past couple of years, and price escalation levels continue to outpace almost all other collectibles

PRE-SILVER-AGE

Horror, horror, horror. Nuff said!

GOLDEN AGE:

Bargains are being sought after, with many collectors searching for affordable specimens (low grade, lower-demand titles & publishers). Completists have about given UP their dreams of accumulating runs of their favorite titles/characters and are going after alternate books. This is causing a continued increase in demand for Golden Age material, which we, for one, are unable to meet.

Timely, DC and Fawcett super-hero titles move out as quickly as the latest issue of **Spawn**! So do most WWII propaganda-type issues and "sensational" exploitation cover books. Humor-related titles are tougher to move, despite their relatively superior price (lower) levels. Price levels on all Golden Age books have been stable for us, using **Overstreet's Annual** #26.

PRE GOLDEN AGE:

We've recently procured a small collection of 1910-20-30 hardcover comics, and selling them has been easier than we imagined. Included were **Mutt & Jeff** #1-2-3, **Tarzan Book** (1929 & 1934), and several issues of **Little Orphan Annie**. We priced these at above guide, intending to use them as "museum pieces," but they didn't last long enough!

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What if, just what if, there were some sort of "elseworld" where comic publishers might aggressively seek to publish worthwhile books year round, consistently manage to make even their older titles—**Green Lantern** and **Captain America**, for instance—seem fresh, and still manage to provide readers with spectacular extraordinarily well-written and -painted mini-series. While we're dreaming, let's throw in a massive, company wide, mutant laden, mania inducing cross-over of Crisis on Infinite Earths proportions.

I bet that would make for a readership boosting, industry galvanizing summer.

Of course, if that kind of situation were to actually occur, one would think that some publishers might have to explain what the hell they were thinking for the last few years.

DC

Kingdom Come recently arrived, appealing to just about everyone who walked through the door, including those who bailed on the DC universe long ago. Sales of the first issue were fantastic, but even had they been slower, one would have to admit that any comic that manages to kill both Captain Atom and Kansas in a single panel has got to be one of the niftiest books of the year. This title alone would be enough to keep people coming back to stores throughout the summer.

But wait! That's not all! We can also see some signs of the tide turning, albeit slowly in the modest increases that quite a few of the mid-range DC titles are currently experiencing. **Flash**, **Green Lantern**, **Batman and Robin Adventures**, and the guest star laden **Wonder Woman** have all seen the comic sales gods smile upon them in the past month

In fact, the only really negative comments about DC that are being bandied about lately are directed toward their annuals. It seems as if a lot of people wouldn't rather see less elseworld-esque extravaganzas and a few more examples of Batcave or Fortress of Solitude blueprints. What if, just what if, there were a retelling of Year One on an alternate future world where we weren't subjected to lame hoaxes and imaginary tales on a monthly basis?

Perhaps you've noticed that **Preacher #1** is being sold for $20-$30 because it's in short supply and heavy demand. This kind of thing tends to happen with underordered first issues if a title catches on. Hey, it's a fair price to pay for an oversized, packed fat with violence, fun first issue.

Now, let's address **Absolute Vertigo**.

For those who've not seen it, this tiny comic wanna-be served as a sampler for anyone who wanted to spend ninety nine cents to take an advance look at a couple of upcoming Vertigo titles, one of which was the aforementioned **Preacher**.

Because the book featured a few pages of the yet unreleased **Preacher** #1, some people are calling **Absolute Vertigo** a first appearance by technicality. They're also

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AGE 42

calling it a $10-$20 book. Personally, I'd call it a litmus test for monitoring whether or not your collecting mania requires immediate therapy. If you are one of those unfortunate souls willing to pay that much for what is essentially a chronologically confused reprint, you may want to consider the forbidding road that lies ahead of you.

Next thing you know, you'll be buying a ten dollar issue of Anima because it's got a house ad for **Absolute Vertigo** in it somewhere. Having procured that, you may notice that you're still feeling a bit…unsatisfied.

Suddenly, you may find yourself desperately seeking a copy of the first distributor catalog that offered the issue of Anima in which that first house ad appeared.

You might even find yourself rooting through Garth Ennis's garbage in order to find some old post-it notes that he might've scrawled some story idea on. Consider this a warning.

Marvel

Hey wait! If you haven't heard by now, Onslaught's identity was finally revealed in **X-Men** #54. People seem to be genuinely interested in a villainous Professor X, although I had previously come to the startling conclusion that Onslaught was, in reality, a heavily fortified Kool-Aid Man. Of course, my deductive faculties might have been affected by the noxious, mind-altering fumes that were emanating from the many packages of strawberry something or other Kool-Aid that were bound into some of this month's Marvel books. Of course, some rabid collectors were frantically scrambling to obtain one of the "grape variants."

One sad day, years from now, I shall find myself forced to utter the sentence, "Actually, this fine periodical is no longer in mint condition, for it no longer contains its original packet of non sweetened drink powder."

Maybe you thought a "With Tattooz" notation was as fun as it was going to get. Anyway, the whole Onslaught story seems to be exactly what Marvel needs right now. We have high hopes that the cross-over and its various after-effects will succeed in generating new readers and recapturing a great number of those who just gave up on Marvel at some point. It almost seems as if Marvel has finally realized that, no matter how patient or forgiving, readers will inevitably tire of aimless storylines, substandard writing and art, and pointless shiny gimmicks. Those borderline readers might even, after years of manipulation and disappointment, eventually snap and turn against their former favorite publisher. We can only hope that they will decide to don a rather pointy suit if that day ever arrives.

Actually, with the cancellation of many of Marvel's marginal titles, many people seem to be noticing some of the 99 cent line **Untold Tales of Spider-Man** is a book that's had consistently rising sales figures, as have **Prof. X and the X-Men**, **Avengers** (Regular and Unplugged), and the **Hulk**. Be advised, amidst the dark Xavier frenzy, you may have missed what has quickly become one of Marvel's most enjoyable titles. If you fondly recall a time when **Daredevil** was loopy enough to introduce Matt Murdock's wacky twin brother as a none-too-secret identity, you'll definitely want to take a look at the current creative team's decidedly ungritty work on that title. With high enjoyment and low orders, this book could find its way to investment nirvana, if the current team manages to avoid being replaced for the sake of the shareholders

Image

Savage Dragon #28, featuring the Maxx, was a complete sellout. It appears that more and more people are gravitating toward this title. Perhaps a creator's commitment to a character may actually pay off. On a related note, fans are eagerly awaiting Jim Lee's return to **WildCats**, and Todd McFarlane's having to actually sharpen a pencil at some point during the making of **Spawn** #50.

However, Image sales seem to be suffering of late. The only titles showing any noticeable growth are **Stormwatch**, **Witchblade**, **Savage Dragon**, and **Backlash**. The most

disturbing news would be that sales of the two best-selling Image books, **Gen13** and **Spawn**, are dropping every month. Still, we assume that the Image lads can make up for that lost market share by producing a bunch of mini-series that nobody will care about.

Dark Horse

Sin City, you will never find a more wretched hive of scum and villainy…This is the one-two combination that continues to keep Dark Horse registered on the radar. Sure, the quality of any given Legend title is unassailable, but they don't sell nearly as many copies as they should. The only really notable sellers this month were the latest installment of **Sin City** and the first issue of **Shadows of the Empire**.

Of course, we would be remiss were we not to mention the ginchy **Madman/Nexus Special**. This book was so fun, we were actually able to temporarily forget that we paid full price to see the *Barb Wire* movie. Temporarily.

Harris

Vengeance of Vampirella #25 turned out to be a surprisingly good seller. **Vampirella** sales had previously fallen to an embarrassingly low level, but that certainly didn't stop anyone from jumping on the Quesada shiny cover train. Imagine what sales for this title (or any forthcoming **Vamp** mini) might be if Quesada were to actually pencil the book.

Independents

Scud sales have skyrocketed. If sales continue to rise at the current meteoric rate, **Scud** might even take the place of the previous "Next **Bone**" title.

Unfortunately, **Bone** sales have begun to quietly slip, so not even **Bone** is in the position of becoming the "Next Bone."

Actually, if one were to consider **Pogo** the "First **Bone**," then **Bone** itself would have to be considered the "Next **Bone**."

I continue to wait patiently for the next **Milk and Cheese**.

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Summertime and the selling is weird. Store sales are down right now, while convention sales are stronger than ever. Things in ye olde shop should pick up when school lets out. So if the "show sales" remain strong, we'll be able to shake hands with the light at the end of the tunnel.

RECENT 90s SALES

Ghost #1 $6; **Spawn** #2 $10 (in higher demand than #1); **Preacher** #1 $5; **Shi** #2 $10; **Zorro** #3 $6; **X-Files Annual** #1 $4; **Kabuki: Dance of Death** #1 $5; **Lady Death Swim Suit** $8; **DC vs. Marvel** #1 $5.

RECENT 80s SALES

X-Men #210, 211, 212, 213 at 50% of Guide; **Batmans** from #290 to #380 are fast sellers; random runs of **Avengers**, **Iron-Man**, **Capt. America**, **Brave and the Bold**, **Justice League**, **Richie Rich**, **Thor** in Fine at 50¢ each (some guy cleaned out his garage, we paid little, but he was happy).

RECENT 70s SALES

Weird Westerns at Guide have wings around here. Also, **100 Page Giants** of "anybody" sell quickly. Marvels are slow in general, DC is tougher to get and easy to sell in NM or better. Well Duh!

RECENT 60s AND BEFORE SALES

Detectives in the 300's at 60% of Guide; **Showcase** #24 (VG) $100; **FF** #5 (G) $100; **Showcase** #19 (VG) $40; **X-Men** #14 (VF) $40; **Justice League** #39 (F) $20; **Green Lantern** #13 (G) $15; **Johnny Quest** Australian Edition $30. **FF** #47 (F) $18; random runs of 12¢ **Disney** at 50¢ each. (Hey, they don't sell.)

MARVEL

Marvel continues to improve its product. I hope Liefeld and Company don't foul things up like everyone thinks. Jim Lee is a quality creator and I am interested in what he does with his "Marvel Toys."

Hero's World continues to frustrate with "it's locked in the system, and it'll take two weeks to take out" nonsense. I know why Marvel's sales are dropping. It's not the books so much (But, come on…a teenage Iron Man!) as their distribution company. I could write a book about all the problems I've had with them. But from what I hear, I should consider myself lucky. (I do, anyway) It's a wonder we haven't had a "disgruntled postal worker" situation arise from all of this. You know, maybe that's why there are so few warehouses anymore. Most of us are at least 5-10 hours from one. Hard to stay mad that long…unless you're a Tigers fan.

DC

Superman is sliding fast. Better kill him or marry him to somebody quick! **Batman** comics, like the character that stars in them, continue to amaze me. I hope Mr. Clooney's Batflick is decent next summer, but I have my fears..."Robin, irrigate the wound, give me 10cc's of hydromonia-muckatush.... Stand by with suction.... Let's hope not too much "suck-shun!"

IMAGE

I don't care what anybody says. This company is in trouble. If they didn't need the sales, why pick up those Marvel books? Let Marvel sink into its own mediocrity and stand back and laugh. Except for **Spawn**, **WildCATS**, **Gen 13**, **Witchblade**, and maybe **Glory** and the **Maxx**, sales are down.

Spawn is selling at 60% of a year ago. Hey Todd! Once a month, draw the comic yourself and let Playmates worry about the toys. But who am I? Just a retailer who sells less of your product each month. I hear what the readers want. (See above—read 'til it sinks in). Right now they want something else.

TOPPS

Tell Fox to get out of your business, so you can sell **X-Files** monthly, not weekly. This is killing the golden goose.

Make **Lady Rawhide** an ongoing series. Please.

DARK HORSE

Probably the best comic book company going right now. Sure, I don't carry everything they publish, but their diversity doesn't play that well in Cincinnati (where the favorite comic book is **Marge Schott's Nazi Love Stories**).

Ghost, **Godzilla**, **Sin City**, **Alien**, **Predator**, and of course, **Star Wars** sell here. Maybe there are too many **Star Wars** series going on at a time, but a very slight complaint about (as I repeat) "The World's Greatest Comic Book Company."

DISNEY/ARCHIE/BONGO

Great for all ages. My daughter (age 12) and I are currently in a series of discussions about Archie, his friends, teachers and their unique behavior. She likes Veronica because she has money to buy anything she wants. I thought *Betty* would be "nicer," but my daughter is more into money than I am—you can bet comics won't be her business of choice. It's *Family Ties* in real life. I have long hair, my son (10) prefers a buzz—my kids are in the stock market!

Disney is Disney. And Gladstone is a top notch producer of comic books. **Bongo**, I love. **The Simpsons** never cease to make me laugh. The first "talking/sound effects" comic book should be a **Simpsons**.

NEW ENGLAND COMICS

Please, please give us new issues of **Tick** sometime before Stallone and Schwarzenegger start arguing over who will play him on the big screen. I can't keep the back issues in stock, but sooner or later, people will get tired of the few issues available.

I'll end this here to give someone else a chance to "honk you off." See ya in Chicago and, as always, "enjoy those comics."

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Hello, welcome to the FAN Price Guide! We work night and day to insure that the prices listed in the following pages are the most accurate and honest relection of the comic book market. Enter freely, and of your own will.

ABOUT PRICING

The prices shown in the price guide section represent an honest and responsible evaluation of current market values. The prices represent an average of dealer retail prices compiled from data supplied by the network of FAN advisors. Prices often vary widely from region to region because supply and demand factors often vary. Therefore, each buyer and seller should determine prices based on both prices listed here and regionally specific supply and demand factors. The prices, particularly on more expensive books, are a "moving average" of the market prices realized over the past month. Prices are constantly being recorded and averaged prior to the release of each issue. It is important for collectors to understand that since the Overstreet price is an average it will never be the same as the highest or lowest most recent sale price. Collectors attempting to sell some or all of their acquisitions at a wholesale price to dealers should remember that dealers buy comics in order to resell them to other collectors. Dealers most always pay a higher percentage for issues which can be sold quickly and a much lower percentage for items in low demand. Dealers buy at a percentage that allows for their overhead, plus a fair margin of profit.

Pricing New Comics: This guide lists retail prices of most current comic books. The latest issues are usually listed at cover price, except in certain cases where market conditions warrant.

PRICING LOWER GRADES

Prices listed in this Guide are for comic books in Near Mint (NM) condition. The value of a comic in a lower grade is a specific percentage of the Near Mint value. To find the correct price spread for a specific book, consult the annual *Overstreet Comic Book Price Guide*. Please note, however, that price spreads vary based on many factors, including demand, rarity in grade, and overall rarity.

PRICING INDICATORS

A title listed in Red means the book is in high demand as well as experiencing an increase in price. A title listed in Blue means that the book is experiencing a decrease in demand as well as in price.

GRADING COMICS

Grading comic books is essentially describing its condition, which may range from absolutely perfect "newsstand" condition (MINT) to extremely worn, dirty, and torn (POOR). For a more detailed instruction on the art of grading comic books, consult *The Overstreet Comic Book Grading Guide* available in most book stores, comic specialty shops, or direct from Gemstone Publishing.

POLYBAGGED COMICS

It is the official policy of FAN to grade comics regardless of whether they are still sealed in their polybag or not. The polybag and it's entire contents may be preserved so that all components of the original product remain together.

RESTORED COMICS

Since this hobby began it has always been tempting for the dealer or collector to perform repairs on comic books. In the past, tape was used to seal tears, rips, loose covers, and centerfolds and spine reinforcement. It is now known that many tapes are very damaging to paper. Today, most repairs are done with neutral pH glues, special invisible papers, and webbing reinforcement.

Two years now, comic books have had minor to major restoration work performed. It is very important for the novice collector to understand that most repaired/restored books are not worth the same as books in the same grade in their *original* condition. The more expensive the book, the more likely it has been restored. After restoration, these books are not actually in higher grades, but are altered lower grade books that are described by their **Apparent Grade**. Some books do need to be repaired and/or restored to improve to preserve them. **Note:** The lower the grade, the less objectionable repairs/restoration become. In fact, low grade books sell better when they have been cleaned to achieve a better visual appeal. Whenever possible, books should be examined very closely for repairs and restoration before purchase. Some of the major things to look for are: bleached/whitened pages and covers, trimmed pages and covers, spine and tear reinforcement, glue, replaced staples, replaced sections of the cover, wrinkles pressed from covers, recolored (color touch) and reglossed covers.

Dealers should disclose any known restoration at the time of sale. Any restoration is considered a defect because it is an alteration of the original condition of the book.

GRADING DEFINITIONS

The hardest part of evaluating a comic is being objective and knowing what characteristics to look for. Very Important: A book must be graded in its entirety, considering **all** defects. Do not grade the cover alone. A book in any of the grades listed must be in **Original Unrestored Condition**. Restored books must be described as such.

THE EIGHT NOMENCLATURE GRADES

MINT (MT)
Near perfect in every way. Only the most subtle printery or printing defects are allowed. Cover is flat with no surface wear. Cover inks are bright with high reflectivity and minimal fading. Corners are cut square and sharp. Staples are generally centered and clean with no rust. Cover is generated centered and firmly secured to interior pages. Paper is supple and fresh. Spine is tight and flat.

NEAR MINT (NM)
Nearly perfect. Cover is flat with no surface wear. Cover inks are bright with high reflectivity and minimum of fading. Corners are cut square and sharp with ever so slight blunting permitted. Staples are generally centered, clean with no rust. Cover is well centered and firmly secured to interior pages. Paper is supple and like new. Spine is tight and flat. *100% of Near Mint price.*

VERY FINE (VF)
An excellent copy with outstanding eye appeal. Sharp, bright and clean with supple pages. Pages and covers can be yellowish/tannish (at the least) but not brown and will usually be off-white to white. *Between 70 and 72% of Near Mint.*

FINE (FN)
An exceptional, above average copy that shows minor wear but still relatively flat, clean and glossy with no subscription crease or brown margins. Typical defects include: light spine wear, minor surface wear, a light crease, minor yellowing/tanning to interior pages. Compared to a VF cover inks are beginning to show a significant reduction in reflectivity but is still highly collectible and desirable. *Between 41 and 43% of Near Mint.*

VERY GOOD (VG)
The average used comic book most commonly found. This comic shows moderate wear but eye appeal has not been reduced to the point that it is not desirable. One or two minor markings on cover or minor spine roll are allowed. Lightly creased along spine or extremities, subscription crease, loose centerfold, or minor chip or piece missing allowed. *Between 29 and 31% of Near Mint.*

GOOD (GD)
This comic has all pages and covers, although there may be small pieces missing. Commonly creased, scuffed, abraded and soiled, but books in this grade are completely readable. Paper quality is low but not brittle. *Between 14 and 16% of Near Mint.*

FAIR (FR)
Very heavily read and soiled, but still complete. Damaged beyond collectibility for most collectors, brings 30-50 per cent of the Good price. *Between 5 and 10% of Near Mint.*

POOR (PR)
Sufficiently degraded so as to have little or no collector value. Often severely stained, abraded, defaced, or damaged beyond readability. *About 3% of Near Mint.*

Contact us online at: PriceFAN @ aol.com

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ABBOTT AND COSTELLO (TV)
Feb, 1963-Mar, 22, Aug, 1971 (Heinz Barberia) Charlton Comics

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2	25.00
3–10	15.00
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1999, (Titles indv, Mature readers)
DC Comics
Winter '95-Previews of upcoming titles including Jonah Hex, Invisibles, The Eaters, Ghostdancing & Preacher
Preview 10.00

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No 200, Mar 1955-Present
National Periodical Pub./DC Comics
1-Reprint (1988, SOC c) 2.00
202-220-202-1st code approved issue 225.00
221 240-224 1st Golden Gorilla story 175.00
241, 243 251-Last Tommy Tomorrow 145.00
242-Origin/1st app. Brainiac (7/58) 590.00
252-Origin & 1st app. Supergirl; intro of new Metallo 1100.00
253 2nd app. Supergirl 450.00
254 1st meet ng Of Brainio & Superman 270.00
255-1st Bizarro Lois Lane 95.00
256-267 261-Origin/1st app. Streaky the Super Cat 85.00
262, 264-266, 268-270 ..... 85.00
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267 3rd Legion app. (8/60) 350.00
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276-6th Legion app. 155.00
283-Legion Of Super-Villains app. 75.00
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287-12th Legion app. (2/62) 75.00
288-290 287-14th Legion app., 290 (2/63)-17th Legion app., Phantom Girl app. 65.00
291, 293, 296-298 ..... 40.00
292-Origin Green (Superhorse) 78.00
300-(5/63) 45.00
301-303, 305-308, 310-320 ..... 20.00
304-Origin/1st Legion of Super-Heroes (9/63) 28.00
309-Legion app., Batman & Robin c & camee 25.00
321-333, 335-340 ..... 16.00
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341-346, 348-350, 352-354 Batman is over 12.00
347, 360 (Giant's 6-33 & 6-43) 24.00
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214-2nd app. Krypto 125.00
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248-252, 254, 255 Green Arrow in 135.00
253 Superboy/Brainiac first meet 190.00
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No 32, Apr-May, 1955-No. 109, Feb-Mar, 1968
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41-50 ..... 16.00
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71 93, 95 105 95-1st mention/issue (11/66) 22.00
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Marvel Comics
1-Aparo/a, sc-c 3.50

AGE OF INNOCENCE: THE REBIRTH OF IRON MAN
Feb 1996 (2.50, one-shot, color)
Marvel Comics
1-Iron Man origin of Tony Stark... ..... 2.50

AGE OF REPTILES
May 1996-Present (2.95, color, limited series)
Dark Horse Comics
1-Delgado-c/a, wrap-around-c 3.00

AKIKO ON THE PLANET SWOO
Dec 1995-Present (2.50/3.95, B&W)
Sirius
1-(3.95, gatefold-c, Colley-c/a 4.00

Adventures of the X-Men #2

1,2-(2.50) Colley-c/a 2.50

AKIRA
Sep 1988-Dec 1995 (3.50/3.95/6.95, color, deluxe)
Epic Comics
1 ..... 10.00
1,2 2nd printings 4.00
2-5 ..... 6.00
6, 7, 10 ..... 5.00
8, 9-(3.95) 68 pgs. 6.00
8-(6.95), 37 Jeremy back up, G'Iboon, Williams, Parsons, J.R.-Morbius, A. Jax, Platt, Toth, Romita, Kane, Ploog, Dr. M. Machalski-p/a 7.00

ALIENS, THE (Captain Johner and...)/Also see Magnus Robot Fighter)
Sept-Dec, 1967, No. 2, May, 1982
Gold Key
1-Reprints from Magnus #1,3,4,6-10, all by Russ Manning 15.00
2-Same contents as #1 ..... 6.00

ALIENS (DARK HORSE)
ALIENS (Also see Dark Horse Presents #24)
May 1988-No. 6, July 1989 (1.95, B&W, mi-ni-series)
1-1st appearance Aliens in comics 25.00
1-Second printing 5.00
1-Third - Sixth printings 2.00
2 ..... 15.00
2-Second printing 2.00
2-Th-rd printing 2.00
3 ..... 9.00
4 ..... 6.00
5, 6 ..... 5.00
3-6: 2nd printings 2.00
Aliens Mu Comic 1 (12/89, 4x6") -Included in Aliens Portfolio 8.00
Aliens Poster on Edition (See Dark Horse Presents...) 10.00

ALIENS
Aug, 1989-No. 4, 1990 (2.25, color, mini-series)
V2 #1 ..... 10.00
V2 #1-2nd printing (’90, 2.25) 2.25
2-4 ..... 6.00

ALIEN 3
June, 1992-No. 3, Aug, 1992 (2.50, color, mini series)
1-3-Sculpen painted-c 2.50

...BERSERKERS
Jun 1995 - Apr 1995 (2.50, color, Limited series)
1-4 ..... 2.50

...COLONIAL MARINES
Jan, 1993-No. 10, July, 1994 (2.50, color, limited series)
1-10 ..... 2.50

EARTH ANGEL
Aug, 1994 (2.95, color, one-shot)
nn-Byrne-s/story; wraparound-c 3.00

EARTH WAR
June, 1990-No. 4, Oct. 1990 (2.50, color, limited series)
1-Sam Kieth-a(p) in all 9.00
1 2nd print 2.50
2 ..... 6.00
3, 4 ..... 5.00

...GENOCIDE
Nov, 1993-No. 4, Feb, 1992 (2.50, color, mini-series)
1-4-Sculpen painted-c; 4-Wraparound-c, pull-out poster

HIVE
Feb, 1992-No. 4, May, 1992 (2.50, color, mini-series)
1-4-Kelley Jones-c/a in all 2.50

LABYRINTH
Sept 1993-No. 4, Jun 1994 (2.50, color, mi-ni-series)
1-4, 1 Platinum-c 2.50

MONDO PEST
Feb 1996 (2.50, color, one-shot)
nn 2.50

MONDO PEST
Apr 1995 (2.95, color one-shot, 44 pgs.)
nn-reprints Dark Horse Comics #12-24 ..... 3.00

...MUSIC OF THE SPHERES
Jan, 1994-No. 4, Apr, 1994 (2.50, color, limited series)
1-4 ..... 2.50

...PREDATOR, THE DEADLIEST OF THE SPECIES
July 1993-Aug 1995 (2.50, color, 4-limited series)
1-4 ..... 4.00
2: 13-Bason paintec-c 1 3 c, c-c- p 2.50
1-Embossed foil gold nu.m.ed. no price/not ads 25.00

ROGUE
Apr, 1993-No. 4, July, 1993 (2.50, color, mi-ni-series)
1-4 ..... 2.50

...SACRIFICE
May, 1993-4, 95 (color one-shot, 52 pgs.)
nn-Dave Millegan sculpts painted-c/a 3.00

...SALVATION
Nov, 1993 (4.95, color, one-shot)
nn-D Gibbons script 5.00

STRONGHOLD
May 1994-A, 4, Sep, 1994 (2.50, color, mi-ni-series)
1-4 ..... 2.50

...VS. PREDATOR (SEE DARK HORSE PRESENTS #36)
June 1990-No. 4, Dec, 1990 (2.50, mini-series, color)
0-(7/90, 1.95, B&W) -r/DHP 34-36 ..... 14.00
1 ..... 10.00
1-2nd printing 2.50
2, 3 ..... 8.00
4-Dorman gatefold-c 5.00

VS. PREDATOR: BOOTY
Jun 1996 (2.50, color, one-shot)
nn-painted-c 2.50

VS. PREDATOR: DUEL
Mar 1995- Apr 1995 (2.50, co.or, limited series)
1, 2 ..... 2.50

VS. PREDATOR: WAR
May 1995- Aug 1995 (2.50, color, limited series)
0-4 ..... 2.50

ALIEN WORLDS
Dec 1982- Jan 1985
Pacific Comics/Eclipse
1 ..... 1.50
2-9, 2, 4-Dave Stevens-c/a 1.00
1-3-D-Fi-Art Adams 1st pub art 3.00

ALL AMERICAN MEN OF WAR
No.127, Aug-Sept, 1952-No.117, Sept-Oct, 1966
National Periodical Publications
127 (1952) 625.00
128 (1953) 425.00
2 (12, 1/52-53) - 5 ..... 395.00
6-10 ..... 250.00
11-18 Last pre-code issue 225.00
19-28 ..... 155.00
29, 30, 32-Wood-a 165.00
31, 33-40 ..... 130.00
41-50 ..... 105.00
51-65 ..... 75.00
67 1st app. Gunner & Sarge 200.00
68-70 ..... 80.00
71-80 ..... 55.00
81-83-68 1st Lost 100 issue 45.00
82-Johnny Cloud begins 75.00
89-100 ..... 32.00
101-117 Johnny Cloud app. 111, 115 & 117 ..... 22.00

ALL-STAR SQUADRON
Sept 1981-Feb 67, Mar, 1987
DC Comics
1-46, 48-67 ..... 1.00
47 McFarlane-a (1st full story) 4.00
Annual 1, 3 (1/1/82-9/84) 1.00

ALL-STAR WESTERN (Weird Western Tales #12 on)
Aug-Sept, 1970-No. 11, Apr-May, 1972
National Periodical Publications
1 ..... 12.00
2, 8-2-D Duffs by Morrow/Ieg rn, 3-Origin El Diablo
9-Frazetta-c (3 pgs.) 6.00
10, 11 -pcs. cmall-ifer. 3 2/3 ..... 10.00
11-2nd app. Jonah Hex 55.00

ALPHA FLIGHT (also X-Men #120, 121)
Aug, 1983-No. 130, May, 1994 (#52 on are direct sale)
Marvel Comics Group
1 (52 pgs.)-Byrne-a begins; Wolverine cameo 2.50

Akiko #2

2-12, 14-Double size 1.75
13-Wolverine app. 4.00
14, 16, 16-Wolverine cameo 1.25
17-X-Men-over Wolverine cameo 2.00
18-28, Last Byrne issues 1.25
29-32, 35-49 39-Portacio-begins 1.00
33, 34-Wolverine app. 34-Organ retold 4.00
50-Double size 1.25
51 1/Tn Lee's No.work at Marvel 5.00
52, 53, Wolverine: 53-Lee/Portacio-a 3.00
54, 63, 64-No.1.m Lee art 1.00
55-62-Jim Lee artig. 2.50
65-74, 76-80, 74-Wolverine, Spider-Man 1.25
75-(1.95, 52 pgs.) 2.00
87-90-Wolverine app., m Lee-c 3.00
91-99, 101-105, 107 -119, 121-129 ..... 1.50
100-(2.00, 52 pgs.), Kenyon-a/p 2.00
106-Northstar revelation issue 2.50
106-2nd printing 1.25
120-(2.25) Polybagged w/poster 2.25
130-(2.25, 52 pgs.) 2.25
Annual '1 (89,90, 1.25) 1.25
Annual 2-(12/97, 1.25) 1.75
Special V2#1 (6/92, 2.50)-Wolverine-c/story 2.50

AMAZING ADULT FANTASY
(Amazing Adventures #1-6, Amazing Fantasy #15)
No. 7, Dec, 1961-No. 14, July, 1962
Marvel Comics Group (AMI)
7-Ditko-c/a in all 525.00
8-Last 10¢ issue 420.00
9-13 ..... 375.00
14-Prof. X prototype 410.00

AMAZING ADVENTURES
(Amazing Adult Fantasy #7 on)
No. 1, Aug, 1961-No. 6, May, 1961
Marvel Comics Group (AMI)
1-Origin & Dream (1st Marvel Super-Hero) Ditko & Kirby art in all, Kirby monster c-1-6 ..... 2,000.00
2 ..... 425.00
3-6: 6-Last Dr. Droom 375.00

AMAZING ADVENTURES
Aug, 1970-No. 39, Nov, 1976
Marvel Comics Group
1-Inhumans-(by Kirby in 1, 4, ends #10) & Black Widow (ends #8) double feature begins 30.00
2-4 ..... 10.00
5-8: N Adams-a 10.00
9, 10, 9, 10-Magneto app. 7.00
11-New Beast begins (1st app.) ends #17 ..... 17.00
12-17: 13 Brotherhood of Evil Mutants app. 6.00
18: 1st app. Killraven, N. Adams-a 6.00
19-39 ..... 3.00

AMAZING FANTASY (Formerly Amazing Adult Fantasy)
No. 15, Aug, 1962 (Sept, 1962 in cricial)
Marvel Comics Group (AMI)
15-Origin & 1st app. Spider-Man by Ditko (1 pgs.), 1st app. Aunt May & Uncle Ben, Kirby/Ditko-a (5 pgs.)

Angel/Glory: Rage of Angels #1

GD	FN	NM
1.75	3.00	20.00

AMAZING FANTASY

Dec. 1995–Mar. 1996 (3.95, color)
Marvel Comics
16-18-Bolvik-c/Paul Lee-a, Spider-Man app. 4.00

AMAZING SCARLET SPIDER

Nov. 1995–Jan. 1995 (1.95, color)
Marvel Comics
1,2-replaces "Amazing Spider-Man" 2.00

AMAZING SPIDER-MAN, THE

(See Giant-Size Spider-Man)
Mar. 1963–Sep. 1995, Jan. 1995–Present
Marvel Comics Group
1-Origin retold; Ditko-c/a #1–38, Kirby/Ditko-c; 1st Fantastic Four x-over (flies off F #42 as 1st Marvel x-over)

GD	VF	NM
1,600.00	3600.00	18000.00

1 (Golden Records Reprint) 180.00
(with Golden Records (1966)) 260.00
2-1st app. The Vulture 2600.00
3-1st app. Doc Octopus 1850.00
4-Origin & 1st app. The Sandman 1500.00
5-Dr. Doom app. 1300.00
6-1st app. Lizard 975.00
7, 8, 10-Kraven/Fly-T backs, p-story 700.00
9-Origin & 1st app. Electro 765.00
11, 12, 12-Doc Octopus unmasks; Spidey-c/story 425.00
13-1st app. Mysterio 520.00
14-1st app. the Green Goblin (Norman Osborn); Fly-T p-only 1300.00
15-1st app. Kraven The Hunter; 1st mention of Mary Jane Watson (not shown) 450.00
16-1st Daredevil x-over (yellow costume) 315.00
17-2nd app. Green Goblin (c/sty) 550.00
18-1st app. Ned Leeds (later Hobgoblin) 325.00
19-Sandman app. 260.00
20-1st app. & origin The Scorpion 275.00
21-2nd app. The Beetle (see Str. Tales #123) 210.00
22-1st app. Princess Python 190.00
23-3rd app. Green Goblin (c/sty) 290.00
24 ..... 175.00
25-1st app. Mary Jane Watson (cameo) (face not shown, but introduced as Mary Jane) 230.00
26-4th app. Green Goblin, 1st Crime Master 230.00
27-5th app. & origin The Scorpion 175.00
28-Origin/1st app. Molten Man 305.00
29, 30 ..... 140.00
31-38; 31-Intro Harry Osborn (later becomes 2nd Gr. Goblin), Gwen Stacy, & Prof. Warren. 38-Last Ditko issue; 2nd app. Mary Jane Watson (cameo, face not shown, F/66) 130.00
39-Green Goblin-c/story; id revealed 175.00
40-Origin Green Goblin (1st time told) 145.00
41-1st app. Rhino 130.00
42-3rd app. Mary Jane Watson (cameo, last 2 panels); 1st mention of Gwen Stacy (not shown) 120.00
43-49 ..... 90.00
50-Intro X-ogan (7/67) 160.00
51-2nd app. of Kingpin 120.00
52-60; 52-Intro Cage. George Stacy 65.00
61-74; 61-70-Kirbe & app. 69-Kangaroo-c. 74-Last 12¢ issue 40.00
75-89; 81-93-95, 99, 84, 85-Kangaroo-c/stories 40.00
90-Death of Capt. Stacy 42.00
91-Gil-per retold 50.00
92-98, Bring Back not apparent by CGA. Green Goblin x-story; nr. 97, 98-Green Goblin c 75.00
100-Anniversary issue (8/71) 110.00
101-1st app. Morbius, last 15¢ issue (10/71) 160.00
102-2nd Morbius app. Silver c&s 2.50
102, Origin/2nd app. Morbius (25¢, 52 pgs.) 110.00
103, 118, 109-Dr. Strange-c/story (6/72) 25.00
119, 120-Spider-Man vs. Hulk 18.00
121-Green Goblin-c/Romita-c/story 110.00
122-Death of Green Goblin 130.00
123-128, 123-Cage app. 124-1st app. Man-Wolf (9/73) 24.00
125-1st app. Jackal & The Punisher (2/74) 275.00
130-133, 138-141, 152-160, 131 Last 20¢ iss. 15.00
134 Punisher cameo app. (7/74) 21.00
135-2nd Full Punisher app. (8/74) 65.00
136-Nr. Intro Green Goblin & Harry Osborn 40.00
137 Green Goblin c/story (Harry Osborn) 40.00
142, 143 Gwen Stacy clone cameos 24.00
144-147, 144 full gr.sized Gwen Stacy clone, 145, 146, Gwen Stacy clone story/ no cont., 147-Spider-Man learns Stacy is a clone 16.00
148-Jackal revealed 27.00
149-Spider-Man/Punisher, begin; origin of Jackal 40.00
150-Spider-Man decides he is not the clone 55.00
151-Spider-Man/4 spoxes of clone body 34.00
161-Punisher cameo, Nightcrawler app. 12.00
162-Pun. dies (8/76); Nightcrawler app. 18.00
163-173, 181-190; 169-Clone story resapped. 181-Origin retold 8.00
174, 175-Punisher app. 18.00
176-180-Punisher app. 15.00
178-Wilbur Jr. tattoos 21.00
239-1st Hobgoblin/Spidey battle (2nd app.) 45.00
240, 242, 246, 248-Jim Corrigan-c/x-over 8.00
241-Man-Wolf Assault on NY. app. 8.00
245-Lefty Donovan w/Hobgoblin powers battles Sp.-Man 10.00
246-Punisher/Hobgoblin x-cameo (4th app.) 15.00
249-253, Hobgoblin/Spidey battle-c/story 14.00
252-1st app. Black costume for Spidey (5/84) 35.00
253-1st app. The Rose 9.00
254-Jack O'Lantern-c/app. 7.00
255, 256, 263, 264, 266-274, 277-280, 282-286-1st Punx Punx 274-Stretches Tip and Vengeance) app., 279-Jack O'Lantern-c/story. 282-1 factor x-over 5.00
257-2nd app. Puma, Hobgoblin cameo 10.00
258-Hobgoblin app. (mono) 11.00
259-G. Trebuchet app., only 4 in J. Walker 24.00
260-Hobgoblin story 10.00
261-Hobgoblin-c/story 13.00
262-Spider-Man unmasked 10.00
263-1st app. Silver Sable (6/85) 10.00
265-Silver s/c 2nd print 3.00
275-(52 pgs.) origin/1st app. Ditko, Hobgoblin-c/s 15.00
277-Hobgoblin-c/story 12.00
281-Hobgoblin battles Jack O'Lantern 9.00
284-Punisher cameo app., Gang War begins, ends #288, Hobgoblin-c/p 8.00
285-Punisher app., Armor Hobgoblin app. 13.00
286, 288, 286-Hobgoblin-c/app. (nr. issn, 287 Hobgoblin app. (mine) 6.00
288-Hobgoblin is full app. 9.00
289-11.25, 52 pgs.) Death of Ned Leeds (1st Hobgoblin) Mazerobski (Jack O Lantern) becomes new Hobgoblin 10.00
290-292 ..... 5.00
293, 294-Parts 2 & 5 of Kraven story 6.00
295-297 ..... 4.00
298-Todd McFarlane-c/a begins (3/88), 1st app. (cameo) Eddie Brock who becomes Venom (not in costume) 47.00
299-1st app. (cameo) Venom in costume 40.00
300-(52 pgs.)-Last black costume; 1st full Venom story 80.00
301-305 ..... 15.00
306-311, 313, 314 ..... 4.00
312-Hobgoblin battles Green Goblin 22.00
315-317-Venom app. 20.00
318-323, 325-319-Bizarrely begins 8.00
324-Sabretooth app., McFarlane-c (no art) 10.00
326, 327, 329-Mc Mcfarlane 4.00
328-Hulk app., last McFarlane-a 12.00
331, 332-Punisher app. 4.00
332, 333-Venom-c/story 10.00
334-336, 338-343 ..... 3.00
337-Hobgoblin app. 4.00
344-1st app. Cletus Kasady (Carnage) 12.00
345-1st full app. Cletus Kasady 20.00
346, 347-Venom app. 10.00
348, 349, 351-359 349-(1.25-c) 2.50
350-(1.50, 52 pgs.)-Origin retold 3.00
360-Carnage cameo 3.00
361-Intro Carnage 20.00
361-2nd printing; silver-c 2.00
362, 383-Carnage & Venom-c/story 12.00
362-2nd printing 2.00
364, 366-374, 376-387-371-Venom back-up. 374-Venom-c/story. 376-Cardoz app. 378-Moustrum Carnage part 3. 381, 382-Hulk app. 383-The Jury app. 384-Venom/Carnage app. 1.75
365 (3.95)-Silver hologram o-c, pull-out poster; 1st app Spider-Man 2099 ..... 6.00
375 (3.95)-Hologr-grafik-c/s. Venom-c/story 5.00
388-(2.25, 68 pgs.)-Newsstand Edition; 2 back-up stories: Venom, Cardoz & Charee 2.25
388 (2.95)-Collectors Edition; w/die-c 3.00
389-(2.95, 68 pgs.)-Ed. con edition, flip book w/Iron Man & Spider-Man pt. 2, silver foil-c 5.00
397-(2.25)-Flip book w/Ultimate Spider-Man 2.25
400-(2.95)-Death of Aunt May 5.00
400-(3.95)-Death of Aunt May-Double c-embossed 6.00
400-Collector's Ed.-White-c 17.00
400-(2.95) variant-c, polybagged w/cassette 3.00
Annual 1 ('64)-1st Sinister Six; new #1 pg. 475.00
Annual 2 ('65)-New Doctor Strange by giant-sty! 230.00
Annual 3 ('11/66)-Avengers vs Hulk x-over 85.00
Special 1 ('67)-Spidey battles Human Torch (new #1 pg. story) 100.00
Special 5 ('11/68)-Peter Parker's parents; New 40 pg. Red Skull story 75.00
Special 6 ('11/69)-origin Sinister Six story from Annual #1 ..... 28.00
Special 7 ('12/70)-All reprints 28.00
Special 8 ('12/71)-All reprints 28.00
King Size 9 ('1973)-x/Super Spider-Man magazine (Green Goblin's story), 40 pgs on edited from only 58 pgs 28.00
Annual 10 ('1976-79)-All new-s, 13-Byrne-a 8.00
Annual 11 ('1980)-Byrne-c/a 10.00
Annual 15 ('81)-Punisher app., Miller-c/a 70.00
Annual 16-20 ('1982-86) 7.00
Annual 21 ('87)-Wedding issue, direct sale 9.00
Annual 21 ('87)-Wedding issue, newsstand 9.00
Annual 22 ('88)-Evolutionary War 6.00
Annual 23 ('89)-Atlantis Attacks; Liefeld-p 6.00
Annual 24 ('90, 2.00) 4.00
Annual 25 ('91, 2.00)-1st spdr Venom story 3.00
Annual 26 ('92, 2.25)-New Venom-c/story; Venom solo story, cred in Spect. S-M Annual #12 ..... 7.00
Annual 27-('93, 2.95)-Polybagged w/card, 1st app. Annex 3.00
Annual 28-('94, 2.95, 68 pgs.)-New Carnage-c/story 3.00

Giveaways. See Overstreet Price Guide listings

AMAZING SPIDER-MAN SUPER SPECIAL

Apr 1995 (3.95, color, limited series)
Marvel Comics
1-Flip book. 4.00

AMAZING X-MEN

Mar 1995 - July 1995 (1.95, color, Limited series)
Marvel Comics
1-Age of Apocalypse 5.00
2–4 ..... 4.00

AMAZON

Apr 1996 (1.95, color)
DC Comics
1-Timalgam Comics' Byrne-c/s/a 2.00

AMAZON WOMAN

Feb 1996–May 1996 (2.95, B&W, reprint series, mature readers)
Eclipse
1-4-Tom Sampson-c/s/a 3.00

AMERICAN FREAK: A TALE OF THE UN-MEN

Nov 1994–Jan 1994 (1.95, color, limited series)
DC Comics
1–5 ..... 2.00

AMERICAN SPLENDOR (Dark Horse)

SPEC. AL. A STEP OL' T'HE FEST
Aug 1994 (2.95 B&W, pre-show)
1-Harvey Pekar story 3.00
NONDIALI
Sep 1995-Oct 1995 (3.95 B&W, m-bol series)
1,2-Pekar-s 4.00

AMERICA'S BEST TV COMICS

1967 (Giant Size, 68 pgs., 25¢, one-shot)
American Broadcasting Company
1-Fantastic Four, Casper, Amazing Spider-Man 65.00

ANGELA

Dec 1994 Present (2.25, color)
Image Comics/Todd McFarlane Productions
1-Todd McFarlane-c/s/a, Gaiman app. 11.00
2, 3, Gaiman-c/s/a/o-a 4.00
Special Edition-Pirate Spawn-c 30.00
Special Edition-Angela-c 30.00
Spawn/Angela #1 Split Cover, (1 of per set) 10.00

ANGLORY: RAGE OF ANGELS

Mar 1996 (2.50, yellow)
1-Liefeld-c, Cruz app., variant-c 2.50

ANGEL AND THE APE (Becomes Meet Angel/Clear Snowcase #77)

1 ..... 23.00
2–6 ..... 15.00

ANIMAL MAN (See Strange Adventures #180 for 1st app.)

Sep 1988–Nov 1995 (color, mature)
DC Comics
1-Bolvik-c/a/ #1–63 ..... 10.00
64–89 ..... 8.00
1, 4 ..... 5.00
5–10-6-Wrightson-c 4.00
11–26-13-Begin $1.50-c, Last Grant/Morrison scripts 2.50
27-49 51–55, 57–59 ..... 2.00
50–52, 56, 52 pgs.)-Last issue by Tom Veitch 3.00
56-61 62, 68 pgs.) 3.00
60–62 60-Begin 1.95-c 2.00
88-89, 83-begin 2.25-c 2.25
Annual 1 ('13.95, 93)-Ch Ident's Crusade Pt. 3 ..... 4.00

ANIMAL MYSTIC

1995-Present (2.95/3.50, B&W)

CTD/Status
1 ... 45.00
1 alternate s/a ... 60.00
1 2nd print ... 25.00
2 ... 45.00
[illegible] ... 10.00
[illegible] ... 20.00
4 color poster insert ... 3.50

ANIMANIACS
May 1995-Present (1.50, color, DC Comics)
1-15 ... 1.50
4 Christmas Special - 12/94, 1.50 ... 1.50

ANTHRO (See Showcase #74)
July-Aug. 1968-No. 6, July-Aug. 1969
National Periodical Publications
1 ... 38.00
2-6 ... 22.00

AQUAMAN(See Adventure #260, Detective #293, Showcase #30-33, & World's Finest Comics #179)
Jan.-Feb. 1962-No. 63, Aug.-Sept. 1978
National Periodical Publications/DC Comics
1 (First Qu-A) ... 550.00
2 ... 235.00
3 ... 130.00
4-5: Sea Devils app. ... 85.00
6-10 ... 70.00
11-34-40 ... 55.00
13: Iron Aqua Girl (see Adv. 266) ... 70.00
41-47, 49 ... 28.00
48: Origin retold ... 35.00
50-52: Deadman by N. Adams ... 42.00
53-56: 56 (3-1971) ... 18.00
57-63: 57 (8-9/1971, 58: Origin retold ... 7.00

AQUAMAN
Feb. 1986-No. 4, May, 1986 (Mini-series)
DC Comics
1 ... 5.00
2-4 ... 3.00
Special 1, 88, 1.50) ... 2.00

AQUAMAN
Dec. 1991-No. 13, Dec. 1992 (1.00/1.25, color)
DC Comics
1 5-1.00 ... 1.50
6-13-1.25 ... 1.75

AQUAMAN(Also see All-NEW 5 CHRONICLES)
Aug. 1994-Present (1.50, color)
DC Comics
0, 1: 10/94); Peter David scripts begin ... 4.00
2 (cover-dated ... 3.00
3-Aquaman vs. Namor ... 2.50
4-Fathomite app. ... 2.00
5-Origin retold ... 2.00
6-Aquaman vs. Namor ... 2.50
7-Aquaman vs. Namor ... 2.50
8-Fathomite app. ... 2.00
9-Origin retold ... 2.00
10-Aquaman vs. Namor ... 2.50
11-Aquaman vs. Namor ... 2.50
12-Fathomite app. ... 2.00
13-Origin retold ... 2.00
14-Aquaman vs. Namor ... 2.50

Thor #369

THB
Oct 1994-Present (2.95, B&W)
Horse Press
1-(5.50) 12.00
1 v.2 (5.50) w/raceded new material 5.50
2-12.50) 10.00
3-5 ..... 4.00

T.H.E. CAT (TV)
March, 1967-No. 4, Oct, 1967 (All have photo-c)
Dell Publishing Co.
1 ..... 20.00
2-4 ..... 14.00

THIEVES & KINGS
1994-Present (2.75, B&W, bi-monthly)
I Box
1-(1); 1-2nd print 2.35

THING, THE
July, 1983-No. 36, June, 1986
Marvel Com-ics Group
1-Bone-scrtpt begin 2.25
2-36: 5-Spider Man app. 1.30

THING FROM ANOTHER WORLD (Dark Horse Comics)
1991-No. 2, 1992 (2.95, color, mini-series, still-c)
1, 2-based on Universal movie, painted-c/a 3.00

...CLIMATE OF FEAR
July, 1992-No. 4, Dec, 1992 (2.50, color, mini-series)
1-4: Painted-c 2.50

ETERNAL VOWS
Dec, 1993-No. 4, Mar, 1994 (2.50, color, limited series)
1-4-Gulacy-c/a 2.50

THOR (Formerly Journey Into Mystery; becomes The Mighty Thor #413 on; March, 1966-Present
Marvel Comics Group
126-Odd from Journey Into Mystery 125.00
127-133, 135-140 ..... 45.00
134-Intro High Evolutionary 56.00
141-152, 159, 160 146-Fahmans begins (11/67, early app.), ends #151 (origin of #146, 147), 148, 149-Origin Black Bolt 30.00
158-Origin of M. M. 30.00
161, 162-1st app. Him 32.00
162, 168, 169-Origin Galactus, Kirby-a 32.00
163, 164-Brief cameo of H-man each, Kirby-a 20.00
165-1st full app. Warlock (Him) (6/68); see Fantastic Four #66, 67; Kirby-a, last 12¢ issue 48.00
166-2nd-3rd app. Warlock (Him) (7/68); Kirby-a, Thor battles Hun 42.00
180, 181-Neal Adams-a 14.00
182-192, 194-200 ..... 7.00
193-(52 pgs.)-Silver Surfer x-over 15.00
201-250 ..... 5.00
251-280: 277-Iron Man x-over 3.25
281-299, 294-Origin Asgard & Odin 4.00
300-(12/80)-End of Asgard; origin Odin 6.00
301-336 ..... 3.00
337-Thor by Simonson, New Thor 6.00
338-68 & 75-cent variant-s exist 3.50
339-349 ..... 2.00
350-(1.50) 351-353, 355-357, 359-361 & 363-Cover & c-ons-s/a-re 1.50
354-Mutant Massacre, X-Factor app. 2.50
362-(1.25, 52 pgs.)-Last Simonson Thor 2.50
364-Intro new Thor 2.25
365, 399, 401-410, 413-428, 483-shafts x-over 391-Intro Eric Masterson 1.25
400-(1.75, 68 pgs.)-Orig n-bre 2.50
411-Intro New Warriors (cameo) 3.00
412-1st full app. New Warriors 10.00
429-430-Ghost Rider app. 3.00
431-434-449, 474-Capt. America x-over, #37 Thor vs. Quasar, 43-D: Stange & Silver Surfer x-over 1.50
432-(1.50, 52 pgs.)-Part 4 from Journey Into Mystery 3.25
433-Intro new Thor 3.50
450-(2.50, 68 pgs.)-Double gatefd c 5.00
451-473, 457-Old Thor returns (1 pg.), 459-Intro Thu, identities, 460-Shatters begins, 472-Intro the God-legs 1.50
474, 476-483, 483-499, 474-Reg n 1.50-c begins w/ card sheet, 481-494-Shi-s/Destiny-a (c), 495-498 Messmer-covers-s, 496-Deodato-c/a Captain America app., 498, 499-Lobo app. 1.50
475-(2.00, 52 pgs.)-Reg dale editors 2.00
500-(3.50, 52 pgs.)-Gd-F, w/ foil-s/Deodato-c 3.50
482-(2.95, 84 pgs.)-Foil-s/Messmer-c 3.00
500 (2.50) double-size, wrap-around-c, Deodato-c/a, Dr. Strange app 2.50
501-524 (2.50) (1-25) "See Giant Size Thor #1 ..... 2.50
Special 2 (9/66)-Sea of Mor-tist annual 50.00
Special 3 (1/71) 10.00
Special 4 (12/71)-Reprints 133, 132, I M 113 ..... 10.00
Annual 5 (11/76-1979)-1: Guardians Of The Galaxy app. & Thor vs. Zeus-c/sty 7.00
Annual 9-12 (1987-88) 3.50
Annual 13-16: 13 (85) 14 (89) 15 - 90 2 001 16 (91) 2.00
2 001-Guardians app 2.00
Annual 17 (92, 2.25) 2.25
Annual 18 (93, 2.95) Polybagged w/card 3.00
Ann 19 (94, 2.95, 68 pgs.) 3.00
Thor Alone Against The Celestials no (6/91, 5.95) w/ART Jsn 6.00

THRILL-O-RAMA
Oct, 1965-No. 1, Dec, 1966
Harvey Publications (Fun Films)
1-Fate (Man in Black) by Powers .app 15.00
2-F ima begins, Fate (Man in Black) app 10.00
3-Fate (Man in Black) app 10.00

THUNDER AGENTS
Nov, 1965-No. 17, Dec, 1967, No. 18, Sept, 1983, No. 19, Nov, 1983, No. 20, May, 1984 (1.75, B&W)
Tower Comics
1-Origin & 1st app. Dynamo, Maman, Weenher & Thunder Squad 100.00
2 Death of Eagleroot 60.00
3-5: 4-Gargoyle gent becomes Lightning 40.00
6-10: 7-Death of Weenher, 8-Organ & 1st app. The Raven 30.00
11-15: 13-Undersea Agent app. 20.00
16-19 ..... 16.00
20-Collector's Ed., (all reprints) 8.00

THUNDERBOLT
Jan, 1966, No. 51 Mar-Apr 1966-No. 66, May, 1967
Charlton Comics
1 Origin 10.00
51-Formerly Son Of Vulcan #50 ..... 6.00
52-59-54-Severin begins 59-Last Thunderbolt & Sentinel-c 4.00
60-Frankster app 6.00
57, 58-Modern Comics-r (1977) 1.00

THUNDERSTRIKE (See Thor #459)
June 1993-Ju-y 1995 (1.25 color)
Marvel Comics
1-(2.95), 52 pgs.)-Hole-gatefd foil-c/Bloodaxe returns 3.00
2-7 2-D, jogerman-c/sty 4-6-Soader-Visn app. 1.25
8, 24, 8-Beg n 1.50-c, bound-in stad ng card sheet 18-Bloodaxe app. 1.50
Marvel Double Feature...The Juggernaut/Code Blue #13-15 (2.50)-Same as Thunderstrike #13-16 w/Code Blue flip book 2.50

TICK, THE (also see MAN-EATING COW & PAUL THE SAMAURI)
June, 1988-No. 12, May, 1993 (1.75, B&W)
New England Comics Press
Special Edn-an 1 first comic book app. sensity numbered and limited to 5000 copies 5.00
Special Edition 2 Sensibly numbered & limited 3.00
1 Pepi ins 'd' + auto mirror changes 5.00
1-4th pr mng (2.25) 2.50
1-5th printing (2.75) 3.00
2-5th printing (2.75) 3.00
3 5 (1.95) -1st app. Paul the Samurai 3.00
3 2nd & 3rd pr mngs (1.75) 2.00
3-4th printing (2.75) 3.00
4 3rd printing (2.75) 3.00
4 (3.25) -1st app Man-Eating Cow 3.00
5-8-2nd printings (2.75) 3.00
6 (3.25) -1st app Arthur Dent 3.00
9-Variant with no logo error 20.00
9-12 (2.75) 3.00
12-Special Edition, card-stock, virgin c-w/foil, 6 ed 25.00
Promo Sampler-(1990)-Tick-c/sty 15.00

TICK'S GIANT CIRCUS OF THE NIGHTY, THE
Summer, 1992-No. 3, Fall, 1993 (2.75, B&W)
New England Comics
1-(A, (B), 2-(P-2), 3-1999 Update 3.00

TICK KARMA TORKADO, THE
Oct, 1993-Present (2.75, color)
New England Comics
1-(3.75) 3.50
2-3 ..... 3.00

TIGER GIRL
Sept, 1968 (15¢ cover)
Gold Key
1 (10027-809)-Jerry Siegel scripts 22.00

TIME TUNNEL (TV)
Feb, 1967-No. 2, July, 1967 (12¢)
Gold Key
1, 2-Photo back-c 32.00

TOKA (...jungle lil ng)
Aug-Oct, 1964-No. 10, Jan, 1967
Dell Publishing Co.
1 Painted c 15.00
2-Pa nted-c 8.00
3–10 ..... 6.50

TOMB OF DARKNESS (Formerly Beware)
No. 9, July, 1974-No. 23, Nov., 1976
Marvel Comics Group
9-23: 15, 19-Gulke-c, 20-Everett Vera-t 3.50

TOMB OF DRACULA
Apr, 1972-No. 70, Aug, 1979
Marvel Comics Group
1-1st app. Dracula & Frank Drake; Colan-p in all 70.00
2 ..... 42.00
3–5 ..... 28.00
6-10: 10-1st app. Blade the Vampire Slayer 14.00
11-20: 13-Origin Blade 10.00
21-40: 25-Origin/1st app. Hannibal King 10.00
41-49 51-60 ..... 6.00
50-Silver Surfer app. 9.00
61-70: 70-Death of Tom 5.00

TOMB OF DRACULA (Also see Dracula, Oct, 1979-No. 6, Aug, 1980 (B&W magazine)
Marvel Comics Group
1 4-6 ..... 4.00
2, 3: 2-Dicko a-26 pgs., 3-Miller-sketch 5.00

TOMB OF DRACULA
1991-No. 4, 1992 (4.95, color, mini-series)
Epic Comics (Marvel)
1-4: Grell/Williamson-a 5.00

TOMOE
July, 1995-Present (2.95, co-an)
Crusade Entertainment
0, 1-2: Days of Rage preview 3.00
0 (3.95, 3/96) variant-c 5.00
0 Commemorative Ed. (limited to 5000) 15.00
1 Commemorative Ed. (limited to 5000) 20.00

TOO MUCH COFFEE MAN
Jul 1991-Present (2.50, B&W)
Adhesive Comics
1-Sharman Wheeler s/a 5.00
2–5 ..... 3.00

TOP CAT (TV)
12 2/63 62-No 31, 9/70 (Hanna-Barbera)
Opt Pub ish ng Co./Gold Key
1 'TV show debuted 9/7/61 ..... 125.00
2 Jaspe Image back cpn-n #1-4 ..... 70.00
3-5: 3-cast 15¢ issue, 4-Regin 12¢ issues, 1st app Yakky Doodle-n 1 pg strip, 5-1st 'Touche' Turtle 45.00
6-10 ..... 30.00
11-20 ..... 20.00
21-31, 21, 24, 25, 29 Reprints 15.00

TOP CAT (TV)
Nov, 1970-Mr 20, Jun, 1973 (Hanna Barbera, Charlton Comics
1 ..... 32.00
2–10 ..... 18.00
11–20 ..... 12.00

TOP COW PRODUCTIONS INC./BALLISTIC STUDIOS SWIMSUIT SPECIAL
Nov, 1995 (2.95, color, one-shot)
Image Com-cs/Top Cow Productions
1 ..... 5.00

TOP COW SECRETS: SPECIAL WINTER LINGERIE EDITION
Jan 1996 (2.95, color, one-shot)
Image Comics/Top Cow Productions
1 pin-t-up 3.50

TORCH OF LIBERTY SPECIAL(see DAGGER LIMITED)
Jan 1995- 2.50 (no-ce one shot)
Dark Horse Comics
1 ames Byrne-s 2.50

TOTAL WAR (H A B S. Patrol #3 on-)
July, 1965-No. 2, Oct, 1965 (Pa-rated covers)
Gold Key
1, 2 Wood-a/ la each 35.00

TOWER OF SHADOWS (Creatures On The Loose #10 on)
Sept, 1969-No. 9, Jan, 1971
Marvel Comics Group
1-Wrightson-c/a 20.00
2, 3, 7 Neal Adams-a, 3-Sn-sh; Tuska-a 10.00
4 Wane Severin-c 7.00
5, 7-Smith (p), Wood-a 10.00
6, 8-Wood art, 8-Wrightson-c 7.00
9-Wrightson-c, a 6.00
Special 1 (10/71) Adams-a 6.00

TREEHOUSE OF HORROR
1995 (2.95, color, Annual)
Bongo Comics

Tarzan (vol. 1, #1 and Reprints) (cont.)

TROLL (Image Comics/Extreme Studios)
Dec. 1993 (2.50, color, one-shot, 48 pgs.) 1
1 Mats, die-cut cvr. 2.50
Halloween Special ('94, 2.95) Moor app. 3.00
II
July 1994 (3.95, color, 52 pgs., one shot)
1 Square-back binding 4.00
ONCE A HERO
Aug. 1994 (2.50, color, one-shot)
1 2.50

TROUBLEMAN
June 1996: Present (2.25, color)
Image Comics/Motown Machineworks
2 2.25

TRUE FAITH
1990 (9.95, color, graphic novel)
First Comics
nn-Garth Ennis-s 10.00

TUG & BUSTER
Nov 1995-Present (2.95, B&W, bi-monthly)
Del E. Cox Comics
1-3: Marc Hempel-a/a 3.00

TUROK, DINOSAUR HUNTER (See Magnus, #12, June 1995-Present (2.50) color)
Valiant
1-(2.50) Chromium & Foil-c 3.50
1 Gold foil c-variant 10.00
0, 7-47, 0-2 (1995 issues) by A Kodar app., 5: Death of Andar 1: w/bound-in card, 16: Chaos Effect 2.50
Yearbook 1 ('94, 3.95, 52 pgs.) 4.00
The Hunted ('95, pace oriented on #1, #2-2.50) 1,
2: Dinotrip-a(p) 2.50

TUROK, SON OF STONE
Nov 1956: 52/54 (No. 29, 9/62-Dec. 80: 12-6/62 No. 91, 7/74; No. 92: 9/74-No. 125, 1/80; No. 126, 3/81-No. 130, 4/82; Dell: Publ. Co-#1: 25-68; Gold Key: #69-85/Gold Key #: white issues
nn-1st Turok/Ironman #126-c/a
4-Color 596 (12/54)(Dell)-1st app. Turok & Andar, dr. issue-c 675.00
4-Color 655 (10/55)(#2): 1st Ironman of Lanok 400.00
5 (3-5/56)-5 220.00
6-10 150.00
11-20: 12: Prehistoric pygmies 92.00
21-30 60.00
31-40: 33: Deep-sea story 46.00
41-50 38.00
51-60: 59: Flying saucer-c/story 32.00
61-70: 63: 12 & 15-cent variants 25.00
71-84: 84: Drops & 1st app. Nature 16.00
85-130: 114: 15-cent variant 8.50
Giant 1 (3/2031-611) (11/66)-Stock: 1/67) 12 & 15 pic. cover to #11 90.00
Giant 1: Same as above, but paper c 100.00

Turok, Dinosaur Hunter #47

TV STARS(TV)
Aug. 1978-Feb. 6, Feb. 1979
Marvel Comics Group
1-Norma-Barbera TV tie-in 6.00
2, 4 3.00
3-Rich-c/a 5.00

12 O'CLOCK HIGH (TV)
Jan-Mar. 1965-No. 2, Apr.-June, 1965 (Photo-c)
Dell Publishing Co.
1, 2 32.00

2099 (Marvel)
A.D.
May 1995 (3.95, color)
1-Acetate-c by Quesada/Palmiotti 4.00
APOCALYPSE
Dec. 1995 (3.95, color)
1-Wrap-around Chromium-c, Ellis-s, 52 pgs. 5.00
GENESIS
Jan 1996 (4.95, color)
1-Chromium wrap-around-c, Ellis-s, 1st app. Daredevil 2099, X-Nation 2099 app. 5.00
UNLIMITED
Sept, 1993-Present (3.95, color, 68 pgs.)
1-3: 1-Tie-in app. Nova 2099 & Jengra; 1-3: Spidey 2099 app., 9-2: Kubert-c, Ken Wren, Nancy Collins-s 4.00
WORLD OF DOOM SPECIAL
May, 1995 (2.25, color, one-shot)
1: Doom's "Contract with Asmenia" 2.25

21
Feb 1996-Apr 1996 (2.50, color)
Image Comics/Top Cow Productions
1-3-Len Wein-s 2.50
1 (Variant) 3.00

22 BRIDES
Mar 1996-Present (2.95, color)
Event Comics
1-Nicotine-s 3.00

TWILIGHT ZONE, THE (TV)
No. 1(1), 3-5-(6/1-No. 91, 4/70; No. 92, 1/82
Dell Publishing/Gold Key/Whitman #92
4-Color 1177 1,000.00
4-Color 1288 100.00
01-860-207 (7-9/62, 15¢) 70.00
01-860-210 (8-10/62)-Evans-c(p) 70.00
1 (11/62, Gold Key)-Crandall-a 89.00
2 54.00
3-11-3, 4, 9-Torres-a 36.00
5-Williamson-a 37.00
12-15: 13, 15-Crandall-a, 14-Orlando/Crandall/Torres-a 32.00
16-20 28.00
21-27, 36: 26-Flying saucers-c/story 23.00
28-32 6.00
33-51-43-Crandall-a & 1 Williamson-a 5.00
52-70 3.00
71-82, 83, 84 (52 pgs.) 2.00
Mini Comic #1 (1977) (3-1/4 x 6-1/2") 2.00

ULTRAFORCE
Aug 1994 (3.95, color)
Malibu Comics
0-(9/94, 2.50) 2.50
1-(2.50, 44 pgs.)-Wilson-d; in trading card, team consisting of Prime, Pantyhose, Hardcase, Pros, Ghost, Commy & Tezcat 2.50
1-Holographic-c, no price 20.00
2-5-(10/94, 1.95) 2.00
2 (2.50)-Flourescent logo, limited edition stamp on c 4.00
6-10, 6-Issue 2.50-c, 8-10-Black Knight app. 2.50
Malibu, "Ashcan" (Shadow c/694) 0.75
...Avengers Prelude 1-(2.50) 2.50
.../Avengers 1-(3.95) foil-c, Perez-p/Ellis-i, 4.00
.../Spider-Man (3.95) 2 covers, Green Goblin app. 4.00

ULTRAFORCE(2nd Series)
May 1995-Present (1.50, color)
Malibu Comics

Infinity 1-7: Infinity Blade/Protektr-c, 1: Brg./Arc-c/Protektr-c, 2-Flip book "Phoenix Resurrection" pt. 2, 1-7: Ellis-s 1.50
Infinity (2000, signed) 10.00

ULTRAVERSE (Malibu)
DOUBLE FEATURE
Jan 1995 (1.95, color)
1-Bill pgs flip-c, featuring Prime and Solarwar 4.00
ORIGINS
Jan. 1994 (99¢, color)
1-Gatefold-c; 2 pg. origins all characters 1.00
1-Newsstand ed., diff-c, no gatefold 1.00
PREMIERE
1994 (color, over-sized)
0-Ordered thru mail/Diamond 7.00
YEAR TWO
Aug 1993 (4.95 color)
nn 5.00
ZERO: THE DEATH OF THE SQUAD
Apr 1995-July 1995 (2.95, color)
1, 4: J. Colleonne Primer; Frank Varty-a 6.00

UNCANNY TALES
Dec. 1953-No. 12, Dec. 1955
Marvel Comics Group
1-12, 1: Grandall-c/Harvey Tales #9 (1950s) 2.50

UNCANNY X-MEN, THE (Title X-Men, No. 1-141, see Giant-Size X-Men)
Feb 1983-Present
Marvel Comics Group
142 Rachel app. 22.00
143 Late Byrne issue 9.00
144 150-350-Double size 7.50
153-157 '59-'63 '63, 164, 166 5.00
151 1st app. Reaver and Mace 6.00
162-Wolverine solo story 10.00
165-Paul Smith art begins, ends #175 8.00
166-Double size, Paul Smith-a 7.00
167-170, 167-New Mutants/X-Men 1st meet, some date as New Mutants #1 (5/83), contains skin "Tattoo" decals 5.50
171-Rogue joins The X-Men; see Avengers Annual #10 3.00
172-174 172, 173-Wolverine solo story 2.50
175-Death of Thor 10.00
176-185: 182-Rogue and Storm; 184-1st app. Forge 3.00
186-(52 pgs.) B. Smith-a/c/a 5.00
187-192, 194-199 4.00
193-Double size, special 100th app. New X-Men, 1st app. Havoc 12.00
200-(1/85, 1.25, 52 pgs.) 10.00
201-1st app. baby Nathan (1/86); 1st Portacio (call) in X-Men 6.00
202-204, 206-209, 204: 2nd Portacio-c/a; 1 on 3-Men 4.00
205-Wolverine solo story by Barry Smith 17.00
210, 213, 210: 213-Mutant Massacre 30.00
212, 213-Wolverine/Baltic Sabertooth, 212-(12/86), 1st Sen. X Factor #10 35.00
214-221, 223, 224, 219-Hasbro joins (7/87) 5.00
222-Wolverine battles Sabertooth-c/story 18.00
225-227-1st Ol' The Mutants, 226-(52 pgs.) 9.00
228-239, 241 5.00
240-Sabretooth app. 7.00
242-Double size, intense be-in 6.00
243, 245-247, 245-Wolverine solo 4.00
244-1st app. Jubilee 25.00
248-Wolverine origin-c/story 7.00
249-Wolverine solo story 4.00
250-Wolverine solo story-Lee-a 14.00
251-Storm-c/a; Lee-a 6.00
252-255, 253-Lee-a 3.00
256-Wolverine solo story-Lee-a 14.00
257-Storm-c/a; Lee-a 6.00
258-Lee-a, Wolverine, Capt. America, Black Widow team-up 2.50
259-Lee-a, Wolverine, Capt. America, Black Widow team-up 2.50
260-Lee-a, Wolverine, Capt. America, Black Widow team-up 2.50
261-New X-Men team/figure scrapbook & Wildcat Portacio-c/a begin (white logo) 6.50
261 (Red and Gray variant) 10.00
262-1st app. Bishop (cover + 3 pg.) 12.00
263-1st full app. Bishop 15.00
264-267, 267-Bishop origin issue; 266-Lobo Portacio-c/a 2.50
268-Bonds/Silvestri-a begins, ends #299 2.50
269-274, 270-Bishop origin issue 2.50
275-277, 277-Bishop origin issue 2.50
278-Gold 2nd printing 2.50
279-Gold 2nd printing 2.50
280-New X-Men team/figure scrapbook & Wildcat Portacio-c/a begin (white logo) 6.50
280 (Red and Gray variant) 10.00
282-1st app. Bishop (cover + 3 pg.) 12.00
283-1st full app. Bishop 15.00
284-287, 287-Bishop origin issue; 286-Lobo Portacio-c/a 2.50
288-Bonds/Silvestri-a begins, ends #299 2.50
289-294, 290-Bishop origin issue 2.50
295-297, 297-Bishop origin issue 2.50
298-Gold 2nd printing 2.50
299-(5.95, 68 pgs.)-Jubilee-giant foil-c, Florida, Jr.-c/a 5.00
304-(3.95, 68 pgs.)-Magneto hologram on c, 30th anniversary issue, Lee Lee-a (4 pgs.) 5.00
305-307-(2.50) 2.50
310-1 (99¢)-w/Beast & Jubilee card sheet 2.00
312-321, 312-Begin X-Tinction Agenda; 1 card sheet 2.00
322-(1.95) 2.00
324-327-(1.95), 26-Lee-a; X-Men Classic #27 2.00

323, 324, 326-334, 322-Onslaught, 323-return from "Age of Apocalypse", 328-Sabretooth-c/story, 329, 330-Dr. Strange app., 331-Wilson Fisher-c/app., 334-Juggernaut app., w/"Onslaught update" 2.00
335-339-Anniversary issue; Sentinels 5.00
Special (1) ('91)-Kirby-c/a 60.00
Special '97 (11/97) 5.00
Annual 3 ('79)-New art, Wolverine still in old yellow costume 17.00
Annual 4 ('80)-Dr. Strange-c/story 6.00
Annual 5 ('81) 6.00
Annual 6-8 ('82-84, 52 pgs.)-8: Dracula app. 5.00
Annual 9 ('85)-Art Adams-a, New Mutants x-over from New Mutants Special #1 13.00
Annual 10 ('88)-Art Adams-a 11.00
Annual 11 ('91) 4.00
Annual 12 ('92)-Evil War; Art Adams app. 4.50
Annual '95, '96-Atlantis Attacks 3.50
Annual 14 ('90, 2.00)-1st app. Gambit (minor app.), Art Adams-c/a 12.00
Annual 15 ('91, 2.00)-4 pg. origin; Wolverine solo back-up story, 4th app. X-Force 4.00
Annual 16 ('92, 2.25)-1st Lee-c/a (2 stories)
Annual '97 (1.95) Poly-bagged w/Card 3.50
Annual '98 ('98, 2.95) 68 pgs.
...The Dark Phoenix Saga (1990, 12.95) 13.00
Ashcan 1 (1991, 3.95)-wrap around c 4.00

Uncanny X-Men #195

UNCANNY X-MEN AND THE NEW TEEN TITANS, THE
1995 (3.95, one-shot)
Marvel Comics/DC Comics

Vamps #6

1 ea DC AND MARVEL PRESENTS 4.00

UNCANNY X-MEN AT THE STATE FAIR IN TEXAS, THE
1983 (One-shot, gate-fold)
Marvel/Comics Group
nn-Supplement to The Dallas Times Herald ... 10.00

UNCANNY X-MEN IN DAYS OF FUTURE PAST, THE
1989 (3.95, color, 52 pages)
Marvel/Comics Group
nn-Byrne/Austin 5.00

UNDERDOG (TV)
July, 1970-No. 10, Jan., 1972; Mar., 1975-No. 23, Feb, 1979
Charlton Comics/Gold Key
1 (Tst series, Charlton) 60.00
2–10 ..... 35.00
1 (2nd series, Gold Key) 40.00
2–10 ..... 25.00
11–23: 11-Tst ap. Shack of Scl'ast 15.00

UNDERWORLD UNLEASHED
Nov 1995-Jan 1996 (2.95, color, limited series)
DC Comics
1 3-Pic 0-5 ..... 3.00
Apokolips Dark Uprising (n.) 1-35; ... 2.00
Batman: Devil's Asylum 1-a (2.95) Batman app ... 3.00
Abyss-Hell's Sent Ind 1-a (2.95) Alan Scott, Phantom Stranger, Zatanna-app 3.00
Partners of Fear (2.95) 3.00

UNEARTHLY SPECTACULARS
Oct, 1965-No. 3, Mar, 1967 (#1: 12¢; 2, 3: 25¢ giants)
Harvey Publications
1-Tiger Boy/ Simon & 15.00
2-Jack O. Frost, Tiger Boy & Three Rocketeers app.
Williamson, Wood, Kane-a 25.00
3-Jack O. Frost app., Williamson/Crandall-a ... 25.00

UNEXPECTED, THE (formerly Tales of the...)
No 105, Feb-Mar, 1969-No. 222, May, 1982
National Periodical Publications/DC Comics
105-Begin 12¢ issues 20.00
106-113; 113-Last 12¢ issue 15.00
114,115,117,118,120, 122-127 ..... 6.00
116,119,121,128-Wrightson-a 8.00
129-162; 132-136-(52 pgs.); 157-162-(100 pgs.) ... 3.00
163-189; 187, 188-(44 pgs.) 1.50
190,191, 192-195-(1.00, 68 pgs.) 2.00
195-Reprints #1 (10.68 pgs.) 2.50
196-221; 200-Return of Johnny Peril 1.40

UNIVOX
June, 1959-No. 8, July, 1966 (1.93, color)
Image Comics/Wildstorm Productions
0-(7/94, 2.50) 2.50
0-Alternate Pantone-c, pre Distribution #5 ..... 10.00
1-(2.50)-Embossed foil-c, Chester-c/a-in all ... 2.50
1-(1.95)-Newsstand ed. w/o foil-c 2.00
2–4, 4-(7/94) 2.00

UNION
Feb 1995 Present (2.50, color)
Image Comics/Wildstorm Productions
1 3.5–9 ..... 2.50
4-(1.95)-Newsstand, Wildstorm Rising Part 3 ... 2.00
4 (2.50) Direct Market, Wildstorm Rising Part 3, Bound in Gold 2.50

UNITY
No. 0, Aug. 1992-No. 1, 1992 (Free, color)
Valiant
0-(Ellis-5) Smith, c-a; prequel to Unity x-overs in all Valiant titles, free to everyone that buys one of 9 Unity titles that month 4.00
0-Red Foil issue, scarcer (5,000 made) 15.00
0-Gold variant 10.00
1-Epilogue to Unity x-over, 1 copy and title's for every Jim Lee books ordered 4.00
1 (Gold) Promotional copy 10.00
1-(Platinum-c) Promo copy, scarcer 15.00
Yearbook 1 (2/95, 3.95) "1994" in indicia 4.00

UNIVERSAL MONSTERS
1993 (3 95, 4-95, color, 52 pgs.)
Dark Horse Comics
Frankenstein-on-Original movie adaptation; pencil-c 4.00
Dracula-nn-(4.95) Original movie adaptation 5.00
Mummy-nn-(4.95)-Original movie adaptation 5.00
Creature from the Black Lagoon-(4.95)-A. Adams/Austin-c/a 5.00

UNKNOWN SOLDIER (Formerly Star Spangled War Stories)
205, Apr.-May, 1977-No. 268 Oct, 1982
Tst issue Pseudo-Tuska/Simonson/DC Comics
205–268: 251-Enemy Ace begins 1.00

UNKNOWN WORLDS
Aug, 1960-No. 57, Aug, 1967
American Comics Group
1 Whitney-c/a most issues 125.00
2-5, 2-D issue 75.00
6–11, D-issue 50.00
12–19, 12-issues thru #57 ..... 45.00
20-Inactive comics (12-16/63-65) 45.00
21–33 ..... 20.00
34-The Frog-a-Hendricks-c by Craig; most pgs. by ACG story ever 25.00
37–46 ..... 24.00
47-Williamson-c/a(m.); no the Unknown #96, 3 pgs. 25.00
48, 57, 49, 50, 54-Ditko-a 53-Frazetta-c/a(m) 25.00

UNKNOWN WORLDS OF SCIENCE FICTION
No. 1, 1975-No. 6, Nov, 1975 (1.00, B&W magazine)
Marvel Comics Group
1 Williamson/Krenkel/Torres/Frazetta-c/Wrightson #1, Wrightson/Tuska-a 4.00
2-6, 2, 3-Price-a 3.00
Special 1 (7/76, 100 pgs.) Newton pin-up 4.00

UNTOLD LEGEND OF THE BATMAN, THE
July, 1980-No. 3, Sept, 1980 (Mini-series)
DC Comics
1-Orlando-c, Aparo-c, Byrne-a 4.00
2, 3 ..... 3.00
1-3, Batman Special (pgm-ams (1969, 28 pgs., 69¢) ... 1.50
Tst & 2nd printings exist 2.50

UNTOLD TALES OF SPIDER-MAN
Sep 1995 Present (1.95, color)
Marvel Comics
1 Busiek-a 1.50
2–11 ..... 1.00

UNUSUAL TALES (Tt. as Sheet in #50 on)
Nov, 1955-No. 49, Mar-Apr, 1965
Charlton Comics
1 ..... 100.00
2 ..... 65.00
3–5 ..... 40.00
6-Ditko-c only 50.00
7, 8-Ditko-c/a 115.00
9-Ditko-c/a (20 pgs.) 120.00
10-Ditko-c/a(4) 145.00
11–13-(58, 68 pgs.)-Ditko-a(4) 135.00
12, 14-Ditko-a 85.00
13, 16-20 ..... 30.00
15-Ditko-c/a 90.00
21, 24, 28 ..... 20.00
22, 23, 25-27, 29-Ditko-a 60.00
30-49 ..... 18.00

USAGI YOJIMBO (See Albedo & Space Usagi.)
July, 1987-No. 36? (2.00, B&W)
Fantagraphics Books
1 ..... 3.00
2-9, 11-28 ..... 2.00
1, 8, 10 2nd printings (2.00) 2.00
10-Tmnt? app. 3.00
29-36 (2.25-c) 2.25
Color Special 1 (11/89, 2.95) 3.00
Summer Special 1 (1196, 2.75, B&W) 6.00

USAGI YOJIMBO
Mar 1995 Present (2.75, color)
Mirage Studios
V2#1-16; 1-TMNT app. 2.75

USAGI YOJIMBO
Apr 1996-Present (2.95, B&W, limited series)
Dark Horse Comics
1,2-Sirkai-c/a's 3.00

VAMPIRE LAST, THE
Jan, 1990-No. 12, 1991 (2.50, mini-series)
Innovation
1 ..... 15.00
1 2nd print 2.50
2 ..... 15.00
2-3rd & 3rd printings 2.50
3–5 ..... 10.00
6–12 ..... 4.00
Note: 2nd printings of most issues exist and are worth cover price

VAMPIRELLA
Sept, 1969-No. 112, Feb, 1983; Ma 113, Jan, 1988
Warren Publishing Co. (B&W, magazine size)
1-Intro Vampirella, Frazetta-c 350.00
2-Amazonia-a series begins, ends #17 ..... 100.00
3-Scarce, low distribution 300.00
4-7, 5, 7-Frazetta-c 80.00
8-Vampirella begins as serious series-c 90.00
9 Smith art, Born cover 70.00
10-Ma Vampirella story 30.00
11-15; 11-Origin & 1st app. Pendragon 50.00
16-18, 20-25 ..... 30.00
19-(1973 Annual) 45.00
26, 28-36, 38-40; 31-Frazetta-c 28.00
27-(1974 Annual) 35.00
37-(1975 Annual) 40.00
41-45, 47-50 ..... 20.00
46-Origin of Vampirella retold (10/75) 25.00
51-99 ..... 15.00
100-(95 pgs.)-Reprint special, origin retold 45.00
101-110,112 ..... 10.00
111-Giant-Colector's Edition (2.50) 35.00
113 (1980 Annual) 1st Rams Comics issue (scarce) 150.00
114-Annual 1 (1972)- New origin Vampirella 25.00
Special 1 (1977, Large sz, wrebo.an d) 25.00

VAMPIRELLA (HARRIS COMICS)
(Also see Conn'.... Flip Book, Vengeance of...)
Nov, 1992-No. 5, Nov, 1993 (2.95, color)
0 ..... 4.00
0-Gold 10.00
1-Jim Balent-c/a's & A. Hughes-c in #1-3 ..... 40.00
1-2nd printing 2.50
2 ..... 5.00
3-5 Certain editions for Free Dave Stevens Vampi poster 5-D Brereton-c 7.00
Vampirella TPB (10/93, 5.95)-c/1-4, Jusko-c 6.00

CLASSIC
Feb 1995-Nov 1995 (2.95, color)
1-6-Vs X Goodwin-a; 1, 4-Gonzalez pencils ... 3.00

MORNING IN AMERICA
1991 Mar 4, 1992 (3.95, B&W, mini-series)
1-All have 4a. pin painted-c 7.00
2-4 ..... 5.00

OF DRAKULON
Jan 1996-Present (2.95, color)
1 3-D, polybagged w/Card 3.00

PIN UP ANNUAL
Oct 1995 (2.95, color, one shot)
1 Mughal-c, pin-ups by various 3.00
1-Variant 10.00

/SHADOWHAWK: CREATURES OF THE NIGHT
1995 (4.95, color, 1-sided series)
1 ..... 5.00

STRIKES
Sep 1996 Apr 1996 (2.95, color, limited series)
1 4, 1 photo-c, 2 Deodato-c, polybagged w/Card ... 3.00
1 Newsstand Ed., different photo-c 10.00
1 Limited Ed. different photo-c 10.00

VAMPIRE TALES
Aug, 1973-No. 11 June, 1975 (B&W magazine)
Marvel Comics Group
1-Mards.us, the Living Vampire begins by Morrow
1 Tst Solo Morbius story & 5th Morbius app.) 25.00
2 Intro Satana, Stenankoff 10.00
3, 4, 6-11, 5-Morbius app, 6-1st Blade app., 8-Blade app., rare birds of Dracula 5.00
5-Origin Morbius 8.00
Annual 1 (10/75)-Heath-a(r) 8.00

VAMPIRES LOTUSPA, THE
Feb 1996 Present (2.95 color)
Dustdotcom Comics
1-4-intro-c/a 3.00
1-Gold-(10.00) gold foil-logo 10.00

VAMPS (DC Comics)
Aug, 1994-Jan. 1995 (1.95, comic, limited series, mature readers)
DC Comics
1 BolPond-c 5.00
2-6 Bolland-c 3.00
TPB (9 95) ; 10.00

HOLLYWOOD & VEIN
Feb 1996-July 1996 (2.25, color, mini-tpd series, mature readers)
1-6-Wrightson-c 2.25

VANGUARD ILLUSTRATED
Nov, 1983-No. 11, Oct. 1984
Pacific Comics
1, 6, 8-11: 2-Dave Stevens-c 3.50
7-1st app. Mr. Mission 5.00

VAULT OF EVIL
Feb, 1973-No. 23, Feb, 1975
Marvel Comics Group
1-1950's reprint issues 3.00
2 23: 3-4-Bru.ner-c 1.75

VELOCITY
Nov, 1995-Present (2.50 color)
Image Comics/Top Cow Productions
1–3 Busiek-a, 2 Sawtooth Dragon-c/app 2.50

VENGEANCE OF VAMPIRELLA (see VAMPIRE, LA)
Apr 1994-Apr 1996 (2.95, color)
Warren Comics
1-(1.50) Quesada/Palmotti "bloodfoil" wraparound-c ... 20.00
1 (2.50) 2nd printing, blue fo 5.00
1-Gold 40.00
2 ..... 12.00
3, 4 ..... 7.00
5 25 8 Polybagged w/Trad ng card, 10-w/coupon for eight-25 posters 11, 19 Polybagged w/trading card, 23-Nudity, 24-Deodato-c, 25 Quesada & Pa mer/silver foil-c 5.00
Blood Issues (95 & 95, TPB) 7.00

THE MYSTERY WALK
Nov 1995-Present (2.95, color)
2 ..... 3.00

VENOM (Marvel Comics)
ALONG CAME A SPIDER
Jan 1996-Apr 1996 (2.95, color, lim mid series)
1-4-Sacker-Man, Gamage app. 3.00
CARNAGE UNLEASHED
Apr 1995-July 1995 (2.95, color, limited series)
1-4 ..... 3.00
FUNERAL PYRE
Aug 1993-No. 3 Oct. 1993 (2.95, color, limited series)
1, 3-Ross-style b&c; Punisher app. at all 3.00
LETHAL PROTECTOR (See Amazing Spider-Man #298)
Feb. 1993-No. 6, July 1993 (2.95, lim ed series)
1-Red Yelp-style b&c 9.00
1-Gold variant edition by retailers 18.00
1-Black variant 150.00
2-6-Spider-Man app. in all 3.00
NIGHTS OF VENGEANCE
Aug. 1994-No. 4, Nov. 1994 (2.95, color, lim ed series)
1-4: 1-Red foil 3.00
SEPARATION ANXIETY
Dec. 1994-Mar. 1995 (2.95, color, limited series)
1-4: 1-Gatefold c-1 ..... 3.00
SINNER TAKES ALL
Aug 1995-Present (2.95, color, limited series)
1-3 ..... 3.00
SUPER SPECIAL
Aug 1995 (3.95, color)
1-Pull book 4.00
THE ENEMY WITHIN
Feb. 1994-No. 3, May 1994 (2.95, color, lim ed series)
1-3, Demogoblin & Morbius app. 1-Glow-in-the-dark c 3.00
THE HUNTED
May 1996-Present (2.95, color, limited series)
2 ..... 3.00
THE MACE
May 1994-No. 3, July 1994 (2.95, color, limited series)
1-3: 1-Embossed c 3.00
THE MADNESS
Nov. 1993-No. 3 Jan. 1994 (2.95, color, limited series)
1-3: Kelley Jones c/a. 1-Embossed c 3.00

VEROTIKA
May 1995-Present (2.95, color, adult readers)
Verotik
1,2 ..... 10.00
3: 10-9 Pedina a, 10-Ruby-c 3.00

VERTIGO (DC COMICS)
GALLERY
1995 (1.50, color, one shot)
1-portraits by various. McKean-c 3.50
JAM
Aug. 1993 (2.95, color, 68 pgs.)
1-Sandman by Gaiman, Swamp Thing etc 4.00
PREVIEW
1992 (7.95, color, 36 pgs.)
1-Vertigo preview; Sandman story by Gaiman 2.00

Vengence of Vampirella #22

MISIONS
1993/1994/1995 (color)
Dr. Death 1 (3.95, 1994) 4.00
The Geek 1 (3.95, 6/93) 4.00
The Phantom Stranger 1 (3.50, 10/93) 3.50
The Eaters 1 (4.95, color, 1995); Mulligan-s 5.00

VERY WICKY
1993?-Present (2.50, B&W)
Meet Bunny Ocean
1-B 2.50
...Cat Ing At Ya Fellibles-('95, 2.50) 1-2 ..... 2.50

V FOR VENDETTA
Sept. 1988-No. 10, May, 1989 (2.00, color, mini-series)
DC Comics
1-10. Alan Moore scripts in all 2.00
TPB (1990, 14.95) 15.00

VIGILANTE: CITY LIGHTS, PRAIRIE JUSTICE
Nov 1995-Feb 1996 (2.50, color, limited series)
DC Comics
1-4-Robinson-s 2.50

VIOLATOR (See Spawn #2)
May 1994-Aug 1994 (1.95, color)
Image Comics/Todd McFarlane Productions
1-Alan Moore-s 5.00
2-3-Alan Moore scripts. 2-Bart Sears-cpl(a)pt 4.00

VIOLATOR VS. BADROCK
May 1995-July 1995 (2.50, color, lim ed series)
Image Comics/Extreme Studios
1-4-Alan Moore-s, 1-variant c ('3?) 2.50

VISIONS
No. 1, 1979-No. 6, 1983 (B&W, fanzine)
Vision Publications
1-Flaming Carrot stories 55.00
2-Flaming Carrot stories 30.00
3-Flaming Carrot stories 15.00
4-Flaming Carrot covers and info 20.00
5-(1983)-1 page Flaming Carrot 7.00
Note: After No. 4, Visions became an one-zine publication of The Atlanta Fantasy Fair

VOGUE
Oct 1995-Present? (2.50, color, Limited series)
Image Comics/Extreme Studios
1-3-Gatefold c 2.50
1-variant-c 3.00

VOODOO-ZEALOT: SKIN TRADE
Aug 1995 (4.95, color, one-shot)
Image Comics/Wildstorm Productions
1 ..... 5.00

VORTEX
1986 (2.95, color)
Eclipse Comics
1, 1b: Ta-Kamuka-c 3.00

WALT DISNEY GIANT
Sep 1995-Present (2.25, color, bi-monthly)
Gladstone Publishing
1-(c) 1-Rosa-s/2a, 2-Artlinc 3-FN, 3-Barks/Rosa-c, 4-P Black (c) 2.25

WALT DISNEY'S COMICS AND STORIES
No. 511, Nov. 1986-No. 547, April, 1990 (Color)
No. 548, May, 1990-Present
Gladstone Publ./Disney/Gladstone
511-Vicuñas app. 20.00
512, 513 ..... 12.00
514-516, 520, 523, 523-Rosa-a 7.00
517, 519, 521, 522, 524-547: 518-Infinity-c, 547-Rosa-a 3.00
548-(1.50, 6/90)-1st Disney issue 2.25
549, 551-570, 572, 573, 577-579, 583, 584 ..... 2.00
550-(2.25)-D. Duck by Barks 3.00
571-(2.95, 68 pgs.)-80th Alvin Show (c)/2a Barks-rem 1947 Cheerios Premium 4.00
576-576, 580, 582, 583 (2.95, 68 pgs.) 4.00
585 (2.50, 52 pgs.)-Reprints #140 ..... 4.00
586, 587-(1.50)-Gladstone begins again 4.00
588-599 ..... 3.00
600-(2.95, 68 pgs.)-Lib Cole-c/first stories by Barks, Rosa & Van Horn 10.00
601-607-(1.95, 64 pgs., bi-monthly)-601 Barks c-Rosa s/a, 602-Rosa c 6.00

WALT DISNEY'S DONALD AND MICKEY (Formerly Mickey and Donald)
No. 19 Sept 1993-1995 (1.50, color)
The Bruce Hamilton Company (Gladstone)
19, 21, 24 26-30 10-Barks, Mickey-c 22 Barks "Derelict" story w/MICKEY, 41-46 ..... 4.00
20-(2.95, 68 pgs.)-Barks-r 5.00
25 (2.95, 68 pgs.) 5.00

WALT DISNEY'S DONALD DUCK
Oct. 1986-No. 279, May, 1990; No. 280, Sept. 1993-Present (Color)
Gladstone Publ
246 ..... 10.00
247-249 ..... 5.00
250-(1.50, 68 pgs.)-Reprints FC #9 ..... 15.00
251-256 ..... 3.75
257-(1.50, 52 pgs.)-Vacation Parade #1 ..... 4.00
258-260 ..... 3.00
261-277 ..... 2.25
278, 279-(1.95, 68 pgs.) 2.50
280-285, 287-294: 280-Begin 1.50 c. 283-Rosa a/c(part) & part-c 2.25
286-(2.95, 68 pgs.)-"Happy Birthday, Donald"-c 3.50
295-297-(1.50) 1.50

WALT DISNEY'S DONALD DUCK ADVENTURES
Nov. 1987-No. 20 Apr, 1990 (1.95, color)
No. 21, Aug. 1991-Present (1.50 color)
Gladstone Publ. /Disney Comics
1 ..... 7.00
2-Flip Color #108 ..... 3.00
3, 4, 6, 7, 9, 17, 13, 15-18 ..... 2.50
5, 8-Rosa art 4.00
12-Rosa story w/ Barks poster 4.00
14-AFC 29. The McHenry's Yang (Barks) 3.00
19, 20-(1.95, 68 pgs.) 3.00
21-Rosa c./1 story of Hardrock Gold #485 ..... 2.25
22-AFC 2807 The Pixilated Parrot (Barks) 2.25
23, 27, 29, 33, 35, 37, 38-Rosa-c, 31-P Black c. 33 AFC #488 ..... 2.00
28-(2.95, 68 pgs)-AFC 339, Sheriff of Bullet Valley (Barks) 4.00
30-(2.95, 68 pgs)-AFC 367 "Christmas for Shacktown" (Barks) 4.00
34-39-(1.50), 34, 35, 37-P Black-c/a 1.50

WALT DISNEY'S DONALD DUCK ADVENTURES
June, 1990-No. 38, Aug. 1995 (1.50, color)
Disney Comics
1-Rosa story & art (1st Disney issue) 4.00
2-38 ..... 2.00

WALT DISNEY'S DONALD DUCK AND MICKEY MOUSE
1995-Present (1.50, color)
Gladstone Publishing
1 (c) 1.50

WALT DISNEY'S UNCLE SCROOGE
Oct. 1986-No. 242, Apr. 1990 (Color)
No. 243, June 1990-Present
Gladstone Publ./Disney Comics #243-280/Gladstone #281 on
210-1st Beagle Boys 25.00
211-218 ..... 10.00
219-Son Of The Sun by Rosa 25.00
220-Don Rosa story 5.00
221-232, 234, 236, 237-Rosa-a 3.00
233, 240, 295, Rosa story/art 3.00
241, 242-(1.95, 68 pgs.) 3.00
243-249, 251-284 (1.50) 283-VIRUS'S #98 ..... 2.25
250-(2.25, 52 pgs.)-Barks-r 3.00
285-The Life and Times of Scrooge McDuck Pt. 2-Rosa c/a/script 10.00
286-291-The Life and Times of Scrooge McDuck Pt.2-7 ..... 4.00

Walt Disney Comics & Stories #515

Rosa chapters 5.00
292-298 ..... 1.50

WALT DISNEY'S UNCLE SCROOGE ADVENTURES
(Uncle Scrooge Adventures #1-3)
Nov. 1987-No. 21, May, 1990 (95¢, color)
No. 22, Sept, 1993-Present (1.50, color)
Gladstone Publ.
1 ..... 8.00
2-5, 5-Rosa c/a 4.00
6-19, 3, 14-Rosa art 3.00
20, 21 (1.95), 20-Rosa c/a 3.00
22-(1.50, 68pgs.)-Rosa c/story(c)/2a 4.00
23 (2.95, 68 pgs.)-Vs. Phantom Blot; Barks-r 4.00
24-26, 29, 31, 32, 34-36, 24, 25, 29, 31, 32-Rosa-c, 25-no15 #23 ..... 3.00
27-Guardians of the Lost Library, Rosa c/a/story, origin of the Junior Woodchuck Guidebook 3.00
28-(2.95, 68 pgs)-no15 #13 with restored missing panels; Rosa-c 4.00
30-(2.95, 68 pgs)-no15 #12, Rosa-c, 33-(2.95) 4.00
37-(2.95, 64 pgs.)-new Barks sty 3.00
37-39 (1.50) 1.50

WALTER
Feb 1996-May 1996 (2.50, color, limited series)
Dark Horse Comics
1-4-Mark characters 2.50

WANDERING STAR
1993-Jan 1996 (2.50/2.75, B&W)
Pen & Ink Comics
1-9 (2.50) Tim S. Wood-s/a in all 2.50
10-11, 10-begin 2.75-c 2.75
1998-(11.95) c/1-7 ..... 12.00

WANTED: THE WORLD'S MOST DANGEROUS VILLAINS
July-Aug. 1972-No. 9, Aug-Sept, 1973 (All 20¢ issues) DC Comics (All reprints)
1 Batman-c/story Green Lantern-c/6 L.A! 6.50
2-Batman/Joker/Penguin-c/story reprinted from Batman #25 ..... 8.00
3-9-All GA reprints 4.00

WARBLADE: ENDANGERED SPECIES
Jan 1995-Apr 1995 (2.50, color, limited series)
Image Comics/Wildstorm Productions
1-4; 1-Gatefold wrap-around-c 2.50

WARCHILD
Jan 1995-Present (2.50, color)
Museum um Press
1-Leifeld-c/s 3.00
2-3 ..... 2.50
1-Variant-c 3.00

WARLOCK (The Power Of...) (See Fantastic Four #66, 67, Incredible Hu, & #178, Infinity War, Marvel Premiere, Silver Surfer #46, Strange Tales, Thor '165) Aug. 1972-No. 8, Oct. 1973; No. 9, Oct.

2–4 ..... 3.00
2-Alternate Portrait cvr, see Death Blow #5 ..... 15.00
5–12: 5:0-6:7_9-16, 13-Portraits c 16 "Tree From Heaven" pt. 4 ..... 2.50
8 (12.95): Newsstand,Wildstorm Flipping pt. 7 ..... 2.00
8 (2.50): Direct Market, Wildstorm flipping pt. 7 ..... 2.50
Sourcebook 1:10/94, 2.50: Text & pics-no comics 2.50

WRAM-O GAUNT COMICS
Apr, 1967 .New system sees 990, one shot, full color)
Wham-O Mfg Co.
1-Racton & Gooey Blumpton by Wally Wood 45.00

WHAT IF?
Feb. 1977 No. 47 Oct. 1984
Marvel Comics Group (All are 52 pgs.)
1-Prof Xaggs Spider-Man, Gr 10.00
2 Origin of Nick Fury 17.00
3–5 ..... 8.00
6-10: 8: Stevens pd in backup "Man Spider"... 7.00
11, 12 ..... 5.00
13 Conan, Buscema c, a 7.00
14: 16 ..... 4.50
17-Cross Rider & Son Of Satan app 8.00
18–26, 28: 18 Began TPC #1. 19 Spider-Man. 22-Origin Dr. Doom retold 4.00
27, 28: 27-X-Men app., Miller c, 28-Origin Mr. Mr. Ghost Rider app. 10.00
30 "What If... Spider Man's Clone had Lived?" 3.00
31 Begin 1.00 c, X-Men app., Wolverine app. 15.00
32 47: 37-Old X-Men & Silver Surfer app. 3.00
Special (8.98, 1.50) cover 2.00

WHAT IF...? (2nd Series)
July, 1989 (Price set (1.25/1.50, color)
Marvel Comics
1(#1 1st Anniversary War 4.00
2-5: 2:0-D, Punisher app. 2.75
6: X-Men 4.00
7 Wolverine app., Lobo & Obitz 5.00
8, 11: 11-Wolverine c(p) 2.50
9, 12: X-Men 3.00
10: Punisher app. 3.00
13–15, 17–21 23, 27–29 33-Prof. X app., Jim Lee c 16-Gaguin c/a 23-X-Men 1.50
16: Conan battles Wolverine 4.50
22-Sween Surfer by Lim/Austin c/a 2.00
24-Wolverine, Punisher app. 2.75
25+1 52 52 pgs) Wolverine app. 3.00
26-Punisher app 2.00
30 (1.75, 52 pgs.) 3.75
31–40 .11-Cosmic Spidey & Venoms app. 37 Wolverine 1.50
41 (1.75, 52 pgs.)-Avengers vs. Galactus 1.75
42–49 51 60 63 Wolverine 44 Venom/Punisher 45 (Direct Mkt) 48 Cable app. 47 Magneto 49 Silver Surfer/Thanos 52 Dr Doom 54 Death's Head 58-Punisher 59 Wolverine 60 X-Men Weds ng & pum 1.25
50 (2.95, 52 pgs.) Fatal embossed-c, "What If Bob Hed If Died Wolverine" 3.00
61 (87 61-Batgirl 1.50 c,bound-in card sheet. 3.00

Wolverine #1

Spider-Man, 74-X-Men, 76-Iron Watcher in title, 77, 81-X-Men, 78-Bailey c, 80-Hu, 83 Daredevil, Dr. Strange, Elektra, 84, 85-X-Men, 86-Spider-Man, 87-Sabretooth 1.50

WHEELIE AND THE CHOPPER BUNCH (TV)
July, 1975-No. 7, July, 1976 (Hanna-Barbera)
Charlton Comics
1, 2-Rome text illos (early-a) 8.00
3–7: Staton a, 3-Byrne c & text illos 4.25

WHERE CREATURES ROAM
July, 1970-No. 8, Sept, 1971 (Pre-hero reprints in all)
Marvel Comics Group
1-Kirby/Ayers c 2-Orlando-1, 2, 4, 6, 7 ..... 5.00
2, 8-Kirby-c 3.00

WHERE IN THE WORLD IS CARMEN SANDIEGO?
June 1996-Present (1.75, color)
DC Comics
1-ad parody of TV show 1.75

WHERE MONSTERS DWELL
Jan. 1970-No. 30, Oct. 1975 (Pre-hero reprints in all)
Marvel Comics Group
1-Kirby/Ditko-r 5.00
2-10: 12, 14-Crandall r. 12-Giant size 3.00
11, 13-17: 18, 20-Starlin-c 2.50
18-W. Harrison-r/Wood-r/A Supreme #3 ..... 3.00

WHERE'S HUDDLES? (TV) (See Fun Inc #9)
Jan, 1971-No. 3, Dec, 1971 (Hanna-Barbera)
Gold Key
1 ..... 8.50
2, 3: 3 Presents most of #1 ..... 5.00

WHO'S WHO IN STAR TREK (See STAR TREK)
Mar, 1987-No. 2, Apr, 1987 (1.50, color)
DC Comics
1, 2 ..... 5.00

WILD, C.A.T.S ADVENTURES
Sept 1994-Jun 1995 (1.95, color)
Image Comics/WildStorm Productions
1–5 ..... 2.00
6-(2.50) 7–10 ..... 2.50
Sourcebook 1 (1.95, 2.95) 3.00

WILD, C.A.T.S: COVERT ACTION TEAMS
Aug, 1992-No. 4, Mar, 1993, No. 5, May, 1993-Present
(1.95/2.50, color)
Image Comics/WildStorm Productions
1-Tri sgn: Jim Lee c/a-in all, contains 2 trading cards (2 versions exist, each with a different card) 10.00
1-(All gold foil, signed) 40.00
1-(No gold foil, unsigned) 15.00
1-Newsstand ed, w/o cards 3.00
2-(2.50)-Prism foil stamped c, direct sales only, contains coupon for Image Comics #0, 1st app. Wetsworks by Portacio (4 pgs preview) 3.00
2-With coupon missing 2.00
2-Direct Sale misprint w/no prism on c 3.00
2 Newsstand copy/no cards or prism c 3.00
3–4 (2.50): 3-Art Holcroft-c, 4-Polybagged w/Topps card, 1st app. Tobe by Stroman, Youngblood cameo 5.00
4-Variant w/Red Card 8.00
5-7: (1.95): (note: #5-Gold, #7-Silver editions) 4.00
8-12: (2.00): 8-Cameo of X-Men's Jean Grey & Scott Summers 4.00
11: All create Portacio-c, see Deathblow #5 ..... 15.00
13-19, 21–24, 26-29, 13-Jim Lee/Scott Williams-c/C.B. Cleveland-a, 14-Leonardi-a(p), 16-17-Charest-p/Quinn-pp, 21-23-24, 26-29-Alan Moore-s, 29-"Fire From Heaven" pt. 7 ..... 2.00
20 (2.50) Direct Market, WildStorm Rising Part 2, Enamel-Variant 3.00
20 (1.95)-Newsstand, WildStorm Rising Part 2.50
25 (4.95) wrap around foil c, Alan Moore s 5.00
Wild, C.A.T.s Sourcebook 1 (6/93, 2.50) Re- embossed-c (note: Gold ed) 2.50
Wild, C.A.T.s Sourcebook 2: (11/94, 2.50) Wraparound-c 2.50
Compendium (6/93, 9.95) Polybagged w/#1-4 ..... 10.00

w/Rose #0 ..... 10.00
Special 1 (11/93, 3.50, 52 pgs.)-Travis Charest/Wildcats cards pt 4 ..... 3.50

WILD, C.A.T.S TRILOGY
June, 1993-No. 3 Dec, 1993 (1.95, color, mini-series)
Image Comics/Wildstorm Productions
1 (2.50)-Multi-cover foil c Jim Lee c/a 2.50
1 (1.95) Newsstand ed, no foil c 2.00
2, 3-Jim Lee c/a 2.00

WILDSTAR
1993-ZERO
Mar, 1993 No. 4, Nov, 1993 (1.95, color mini-series)
Image Comics
1-(2.50)-Embossed-c w/silver ink 2.50
1-Gold variant 7.00
1 Newsstand ed, w/o variant c, print embossed 2.00
2-4, Ordway-c/a/p-#1-3 ..... 2.00
VOLUME II
Image Comics/Extreme Entertainment
Sep 1995- Present (2.50, color)
1–3 ..... 2.50

WILLOSTAIN (Image Comics/Wildstorm Productions)
1994/1995 (2.95/4.95, color)
Chamber of Horrors-1/10/95, 3.50-Ridley c 3.50
Rarities 1 (12/94, 4.95, 52 pgs)-reCon 13 ..... 8.00
Swimsuit Special 1 (11/94, 2.95) 4.00
Swimsuit Special 2 (1/95, 2.50) 3.00
Universe Sourcebook (5/95, 2.50) 2.50
(6/95, 2.50, limited series) 1-4 cards by various 2.50

WILDSTORM RISING
May 1995-(1.95/2.50 color)
Image Comics/Wildstorm Product ions
1–2: 50 Direct Market Wildstorm Rising Part 1 Bound in card 3.00
1 (1.95) Newsstand, Wildstorm Rising Part 2.00
2–3: 50 Direct Market, Wildstorm Rising Part 2 & 3 ..... 2.50
4 (1.95) Newsstand, Wildstorm Rising Part 4 ..... 2.25

WILD WEST SHOW, THE
1996 (5.95, B&W, 1pg. see show
Mojo Press
a/c-Western stories by various inc. Landolfe 6.00

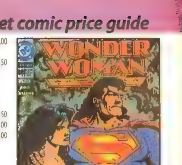
WILD WILD WEST, THE (TV)
June, 1966-No. 7 Oct. 1969
Gold Key
1 (#1 Williamson-a 165.00
2 ..... 75.00
3–7 ..... 60.00

WITCHBLADE
Aug- 1995 Present (2.50, cr-cr)
Image Comics/Top Cow Productions
1 ..... 8.00
2 ..... 4.00
3–6 ..... 2.50

WITCHCRAFT
June, 1994-No. 3, Aug, 1994 (2.95, color, limited series)
DC Comics (Vertigo)
1-3 Kaluta c/#2b-back s. 5.00
1 Platinum edition 10.00

WITCHING HOUR .Combined with The Unexpected w/ch #189)
Feb-Mar, 1969-No. 05, Oct, 1978
but not Periodical Publications/ DC Comics
1 .with a Three Worlds 24.00
2 & 3-Ayers a 12.00
3, 5-Neighbors-a 3-but 124- stone 9.00
4, 7, 9-12 ..... 7.00
8-Toth, Neal Adams a 8.00
13, 14, 33 Neal Adams-c/a (2 pgs.) 14 Williamson/Garzon, Torres-a 5.00
15–20 ..... 2.25
21–85 38 (100 pgs.) 1.50

WITCH HUNTER



Wonder Woman #88

Apr 1996 (2.50, color)
Malibu Comics
1 ..... 2.50

WOLVERINE (Also see Incredible Hulk #180, 181 & Kitty Pryde & ...)
Sept, 1982-No. 4, Dec, 1982 (Mini-series)
Marvel Comics Group
1-Miller c/a-in all 35.00
2, 3 ..... 25.00
4 ..... 27.00
TPB (7.87, 4.95)-rl1-4 ..... 8.00
TPB (9.95)-2nd printing 10.00

WOLVERINE (Also see Marvel Comics Presents)
Nov, 1988-Present (1.50/1.75/1.95, color)
Marvel Comics
1-Buscema-a begins, ends 16 ..... 35.00
2 ..... 15.00
3–5 ..... 10.00
6-9, 7, 8-Hulk app. 9.00
10-Below claws; 1st battle with Sabretooth 30.00
11-16: 11-Wine Costume 7.00
17-19: 17-Rome-c/a-pnls, ends #23 ..... 5.00
21-30, 24, 25, 27-Jim Lee-c 4.00
31-40, 44, 47, 26-Ring-a 1.75 c 3.00
41-Sabretooth claims to be Wolverine's father, Cable cameo 4.00
41-Gold 2nd printing 2.00
42-Sabretooth & Cable app., Sabretooth proven not to be Wolverines father 3.00
42-Gold 2nd printing (3.75 c) 2.00
43-Sabretooth/Wolverine saga concludes 5.00
45, 46-Sabretooth c/story 4.00
48, 49-Sabretooth app., Weapon X sequel 3.00
50-(2.50, 64 pgs.)-Die-cut c, Weapon X sequel concludes, Wolverine back to yellow costume 5.00
51-74, 76-80, 51-Sabretooth c-app., 55-57-73-Gambit app. 60-64-Sabretooth storyline 2.50
75-(3.95, 68 pgs.)-Wolverine vs Punisher 6.00
81-84, 86, 87 Begin 1.95 c, bound-in card sheet 2.50
85 (2.50) Newsstand edition 3.00
85-(1.50) Collectors edition 3.00
87-95 (1.95) Deluxe edition 2.00
87 (0-(1.50)-Standard edition 2.00
91-99, 101-102) 91-Return from "Age of Apocalypse", 95-Juggernaut app., 99-Gen X app., 99-Cannonball app., 101, 102-Bishop app. 2.00
100-(3.95) Hologram-c, Wolverine loses humanity 6.00
100-(2.95) Regular-c 4.00
Annual nn (81, 1984, 4.50)-the Jungle Adventure 4.50
Annual 2 (12/90, 4.95)-Bloodlust 5.00
Annual nn, (91, 8/91, 5.95)-Blame Of Fame; Cable & New Mutants app., 2nd print exists 6.00
Battles the Incredible Hulk nn (1989, 4.95, 52 pgs.) 5.00
Bloodlust Trilogy Pack #1 (80 & 181 ..... 1.50
Blood Hunger (93, 6.95, 68 pgs.)-Kieth a,c/Wolverine stories from Marvel Comics Presents 85-97 ..... 7.00
Bloody Choices nn (1994, 7.95) 8.00
Evilution nn (5/94, 5.95, graphic novel) 6.00
Global Jeopardy 1 (12/93, 2.95)-Embossed-c 3.00

World's Finest #169

Sub-Mariner, Zoboc, Ka-Zar, Shang-Chi & Wolverine; produced in cooperation w/World Wildlife Fund. 3.00
Texas Fury nn (11/92, $.95) -Metallic ink-c. 6.00
'95 rev (‘95, $.95) 4.00
Save The Tiger 1 (7/92 2.95) -Kieth-c, r/Wolverine stories from Marvel Comics Presents #1-10 3.00
-Starrsha and Repeater (TSI, 16.95, TPB) r/Uncanny X-Men #109, 172-173, Wolverine Ind. series #4, Wolverine #41,42,75 17.00
-Typhoid's Kiss (6/94, 6.95) r/Wolverine stories from Marvel Comics Presents #130-116 7.00

WOLVERINE (Marvel Comics)
...AND THE PUNISHER: DAMAGING EVIDENCE
Oct, 1993-No. 3, 1993 (2.00, color, mini-series)
1-3 2.3-Indicia says Punisher & Wolverine 2.00
...GAMBIT: VICTIMS
Sep 1995-Dec 1995 (2.95, color, limited series)
1-4-Fall-C, high tech-c/Sale-c/a 3.00
...KNIGHT OF TERRA
1995 (6.95, color one-shot)
no-Onsrumpo-c 7.00
...SAGA, THE
Sept, 1989-No. 4, Dec, 1989 (3.95, color, deluxe, mini-series)
1-Beginnings; Liefeld/Austin-c 5.00
2-4 4.00
...VS. SPIDERMAN
Mar 1995 (2.50, coc-op, one shot)
1-r/Marvel Comics Presents # 48-50 2.50

WOLVERINE MEMORIAL
No. 73, Apr, 1959- No. 328, Jan 1986
National Periodical Publications/DC Comics
73-90-73-1st code approved issue 120.00
91-94, 96, 97, 99 85.00
95-Atom Bomb cover 90.00
98-New origin & new team (Andru & Esposito) begin (6/58) 95.00
100 (8/58) 155.00
101-104, 106-110 75.00
105-Secret origin, origin Solomon 95.00
111-120 55.00
121-126, 126-Last 10¢ issue 40.00
127-130 24.00
131-150: 132-Flying saucer-c 15.00
151-158, 160-170, 172-(12/66) 19.00
159-Origin retold (1/66), 1st S.A. origin? 22.00
171-10.00
179-195: 195-Wood inks 9.00
196-198 (52 pgs.)-Reprints 8.00
199, 200; left covers-c. 200 (5-6/72) 5.00
201-210, 213, 212-Catwoman app. 1.50
211-239, 231, 239-280, 284-286 3.00
231, 232-JSA guest star 2.50
267, 268-Re-intro Animal Man (1980) 12.00
287-292; John-c/story 2.00
267-New Teen Titans app. 3.00
268-299, 301-328 1.00
300-(1.50, 76 pgs.)-I.A. app. 1.50
329-Double size last issue 1.50

WONDER WOMAN
Feb, 1987-Present
DC Comics
0 (10/94) 5.00
1-Perez-c & pencils, covers serv #25-60 3.00
2 2.00
21-49, 51-62, 24-Last Perez-a, 60-t/s Lobo 1.50
50-(1.50, 52 pgs.)-New Titans, I.A. app. 2.50
63-81, 63-New Direction & Rolland-c begin 1.75
82-84 62 begin # 1 50-c 2.00
85 1st Deadshot-a 10.00
86,87 2.00
88-93, 88-Superman c & app., 90-1st Artemis 4.00
94-98, 91-, 31/90, 93-Hawkman app., 96-Joker-c 2.00
98, 99, 101-110, 100 beg # 1 75-c, 101-104-Joker theme s-a, 105, 106-Jason Blood, Phantom Stranger app., 107-Demon-c/app., 108-Anton of Abaniss app. 110-Doomsday app (last page) 1.75
100-(2.95)-Wraparound-c, Superman app. 3.00
100-(2.95)-Direct Market, foil-c, Death of Artemis 4.00
Annual 1 (‘86, 1.50) Art Adams-a 2.00
Annual 2 (‘88, 2.00) 2.00
Annual 3 (‘92, 2.50)-Deaconiss (Gp) 2.50
Annual 4 (‘93, 2.50)-Star Sheriff 2.50
Special 1 (‘92, 1.75)-Contrib to WW 46 &63. 2.00
...THE CHI, EBAGL OF ARTEMIS ('96, 9.95) r/94 100-Deadstar-c/a 10.00

WORLDS COLLIDE see SUPERMAN & MILESTONE Intro)
A.k.a. 1994 (2.50, color)
DC Comics
1 (2.50, 52 pgs.) 2.50
-(3.95, 52 pgs.)-Polybagged w/metal clips 4.00

WORLD'S FINEST COMICS
Fall, 1941-July-Aug. 1954-No. 323, Jan, 1986
National Periodical Pub./DC Comics
71 (Scarce)-Superman/Batman begin as team-up 1,700.00
72 (Scarce) 1,500.00
73 (Scarce) 525.00
74 400.00
75 365.00
76-80, 75-1st code approved (1-4/55) 265.00
81-90, 88-1st Joker-l/Luthor team-up 215.00
91-93, 95-99 145.00
94-Origin Superman/Batman team retold 190.00
100 (3/59) 265.00
101-110 105.00
111-121, 121 ...last 10¢ issue 85.00
122-128, 128-Last 12¢ issue 42.00
129-Joker/Luthor team-up-c/story 55.00
130-132 45.00
133-150, 151-Last 15¢ issue 30.00
152-161 Batman, Joker-c/story 85.00
161-170-Giants G-28 & G-40 25.00
162-165, 167-169, 171-174; 169 (9/67) 3rd app. new Batgirl (Supergirl) 20.00
166-Joker-c/story 30.00
175, 176 R. Adams-a, 1/Crt 223, 226 17.00
177 Joker/Luthor team-up-c/story 17.00
178, 180 18.00
179 '68-Giants G-52 & G-64 35.00
189-196 6.00
197 G-Giants 76 15.00
198-199 Superman/Flash race; see Flash 175 & 179 15.00
200-205, 204-Last 15¢ issue 205 r/1st sung Knight by Frazetta, Teen Titans-c/ses 205 207-212-125¢, 52 pgs. 3.00
206 Giant G-88 8.00
207 248 215-Neal Adams-c/a & p/Superman, Jr 223-228-(100 pgs.) 246-252 (84 pgs.) 253-265-(68 pgs.) 266-282-(52 pgs.) 4.25
249-The Creeper by Ditko begins 5.00
250 270 272 299 304-323 2.25
271-Origin & Superman/Batman team retold 2.50
300-(1.25, 52 pgs.)-New Teen Titans, R.A app. 3.25

WORLD'S FINEST
1990 (3.95, color, limited series)
DC Comics
1-3-Gibbons-s/Rude-c/a, Superman & Batman team-up 4.00
1TB-(9.95)-r/1-3 20.00

X (See Comics' Greatest World & Dark Horse Comics #8)
Feb 1994-Apr 1996 (2.00, color)
Dark Horse Comics
1-1-2-3 Rob Liefeld-c/a/story 2.00
8-25;8-(2.50)-Ghost-c & app., 18-Predator app., 18-22-Miller-c 2.50
-Aliens Illustrated Special #2 (6/94, 1.00, 20 pgs.) 1.00
-One Shot to the Head ('94, 2.50, 36 pgs) Miller-c 2.50

X-CALIBRE
Mar 1995 - July 1995 (1.95, color)
Marvel Comics
1 Age of Apocalypse 5.00
2-5 4.00

X-FACTOR (Also see Spider-Man and X-Factor)
Feb, 1986-Present
Marvel Comics Group
1-11,25, 52 pgs.)-Cant'd from MT 286, Baby Nathan apps on 2 pgs. (2nd app. after X-Men 209) 15.00
2-4 10.00
5-24 (no Apocalypse (2 pg. cameo) 7.50
6-1st full app. Apocalypse 75.00
7-10, 10-Silversurfer app. 5.00
X-Men #212, 1st app. X-Factor-c 4.00
11-14, 13-Baby Nathan app., r/Flashback 4.00
21-22 3.00
23-1st Archangel (cameo) 3.00
24-1st full app. Archangel 20.00
25, 26, Fall Of The Mutants in #24-26 4.00
27-30 2.00
31-37, 39, 41, 43-45, 35-Origin Cyclops 1.50
38-(1.50, 52 pgs.) 2.00
40-Liefeld c/a (4.08, 1st at Marvel?) 5.00
50-(1.50, 52 pgs.)-Liefeld/McFarlane-c 2.00
51-53-Sabretooth app. 52-Liefeld-c/p(s) 5.00
54-(95-$4 Silvertin-c/app) 3.00
60-X-Tinction Agenda, New Mutants app. 8.00
60-Gold 2nd print 2.50
61, 62-X-Tinction Agenda, New Mutants app. 6.00
63-Portacio/Thibert-c/a begins 4.00
64-67, 69, 70; 65-68: Jim Lee co-plots, 66, 67-Baby Nathan app. cont'd in #68 2.00
68-Baby Nathan is sent into future 5.00
69-Name team beg as Nthman c/a begins 4.00
71-Final printing (1.25-c) 5.00
72-74; 74-Last 1.00-c 3.50
75-(1.75, 52 pgs.) 3.00
76-83, 77-1st Stinkman a 2.75
84-86, (1.50-c)-Polybagged w/ card, Jae Lee-a, 85, 86-Jae Lee-c 2.00
87, 91, 93-99, 101, 87-92-Quesada-c/a, 88-1st app. Bastion 2.00
92-(3.50, 68 pgs.)-Wraparound-c w/black holograph on-c, begin X-Men 30th Anr. issues, Quesada-c/a 5.00
93-2nd printing 3.50
100-(2.95, 52 pgs.)-Collectors Ed., embossed foil-c, death of Multiple Man 5.00
100-(1.75, 52 pgs.)-Newsstand Edition 1.75
102-105, 107-111; 102-begin 1.50-c, bound-in card sheet 3.00
106-(2.00)-Newsstand edition 2.00
106-(2.95)-Collectors edition 3.00
108-124; 108-begin 1.95-c, 112-return Sam "Age of Apocalypse", 113-card insert, 119-123-Sabretooth app., 123-Hound app., 124-w/"Onslaught Update" 2.00
Annual 1 ('90/ND, 2 ('10/'07) 4.00
Annual 3 ('88)-Evolutionary War 2.50
Annual 4 ('89, 2.00)-Atlantis Attacks 2.50
Annual 5 ('90, 2.00)-New Mutants x-over 2.50
Annual 6 ('91, 2.00)-New Warriors, X-Force app. 2.50
Annual 7 ('94, 2.25)-Bagged w/card & X-Factor 2.25
Annual 8 ('93, 2.95)-Bagged w/trad'g card 3.00
Annual 9 ('94, 2.95)-Acetate-d(i) 3.00

-Preview of Cable #1 (90.4 95)-Scatter scripts 5.00

X-FILES, THE
Jan 1995 - Present (2.50, coi or)
Topps Comics
1/2-w/card Rube 20.00
1 Adaptation of 'Ll' Show, Direct Market & Newsstand 45.00
2 3.00
3 2.50
5-15 2.50
Annual 1 ('95) 4.00
-Joshua giveaway w/Star Wars Galaxy Mag (8/94) 15.00
Joshua giveaway w/Star Wars Illustrated 15.00
Com cs Digest 1 2 4 3.50
-Special Edition 1 (4.95) r/1-3 5.00
-Special Edition 2 (4.95) r/4 6 5.00
-Special Edition 3 (4.95) r/7-9 5.00
TPB (19.95) 20.00

X-FORCE (See New Mutants #100)
Aug, 1991-Present (1 (‘01) 25/1 50, color)
Marvel Comics
1 (1.50, 52 pgs.)-Polybagged with 1 of 5 Marvel Universe cards, listed in 1 of 1 7 9 11pc, c 1-9 4.00
1-With Cable card 5.00
1-2nd printing, metallic ink c-no bag or card 3.50
2-4 3.00
5-Origin & 1st app. Cable 10.00
5-10, 7, 9, 10-Weapon X apps., 8 1st app. Six Pack (becomes Weapon X) also in CABLE (BLOOD & METAL #1) 3.00
11-15, 19, 24, 26, 33, 15 Cable leaves X-force, Cup.ids-a begins; ends #25, 26, 27-Cable/Hulk c-only 3.50
16-18 (1.50) Polybagged w/trading card 2.00
20-Cable returns, Weapon X-c/app, w/Cable hologram-c, Cable returns 5.00
34-37, 39, 43-Ist Begun (.50-c), bound-in card sheet 2.50
38 2.00 Newsstand edition 1.50
38-2.95 Collectors edition 3.00
40-43 (1.95)-Deluxe edition 2.00
44-49, 51-55-44 Begun from "Age of Apocalypse", 45-Superman app., 46-Elsa Bloodstone app., 48-Sebastian Shaw app., 52 Bob app. Onslaught, 55-vs. 5 ml El. D. 2.00
50-(3.95) gatefold wrap-around foil-c 4.00
50-(1.95) Newsstand edition 3.00
75-(1.95, 52 pgs.) 2.50
Annual 1 ('92, 2.25) Fatal Attractions c/a, 1st Cable-c/a on X-Force 2.25
Annual 2 ('93, 2.95) polybagged w/trad'g card, Intro X-Treme 3.00
Annual 3 ('94, 2.95, 68 pgs.) 3.00
Annual Super-Alien Super-Mutation nn (11/92, 6.95, TPB) r/X-Force #1,4,5 & X-M #16 7.00
and Cable: 95 (12/93, 1.95, color) 4.00

X-MAN
Mar 1995 - Present (1.95, color)
Marvel Comics
1 Age of Apocalypse 6.00
1-2nd print 3.00
2-4 5.00
5 - 17, 5-7 Madelyne Pryor app., 10-Prof X app., 12-vs. Brood, 13-15 Marauders, Cable app., 14-vs. Cable, Onslaught-app., 15-17-vs. holocaust, 17-w/"Onslaught Update" 2.00

X-MEN (Uncanny X-Men, Nos. 142-present, see Giant-Size)
Sept 1963-Jan 1981
Marvel Comics
1-Origin & 1st app. The X-Men (Cyclops, Angel, Beast, Marvel Girl & Iceman) 1st app. Magneto & Prof. X

GD	FN	NM
375.00	1125.00	4500.00

2-1st app. The Vanisher 1400.00
3-1st app. The Blob 1000.00
4-1st app. Quicksilver, Scarlet Witch, 2nd app. Magneto 485.00
5-Magneto & Evil Mutants-c/story 345.00
6-10, 6-Sub-Mariner app. 7-Magneto app. 9-Early

Avengers vs-over-10-1st-5-A..app-Ka-Zar 220.00
11, 13-15; 15-Origin Beast 200.00
12-Origin Professor X, origin & 1st app. Juggernaut 265.00
16-20, 19-1st Marvel 90.00
21-27, 25, 30, 27 Spider-Man cameo 75.00
28-1st app. The Banshee 110.00
31-34, 36, 37, 34-Adk.w/c-/a 95.00
35-Spider-Man app.(8/67) 90.00
38-Origin of the X-Men-last ann. in #38-57 ..... 75.00
39-40, 33-New costumes 85.00
41-49-44-1st app. G.A. Raven'n S.A. 49-Streaking-c 50.00
50-Pin-pins 90.00
50, 51 Streaking-c/a 55.00
52 ..... 35.00
53-Barry Smith-c/a; 1st comic book work 55.00
54, 55-Smith covers, 54-1st Alex Summers who is later Cyclops/Alex Summers 50.00
56, 57, 59-63, 65 Adams-c/a 40.00
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67-70, 72, 88 G.S. part 67-Origin (1/70)-rpt #93, (1 month gap between #66 & 67) 24.00
71, 73-93, 85-(9/-Men #35 (Sixties app.), 71-Last 15¢ issue 20.00
94-New X-Men begin-(8/75)-see Giant-Size X-Men for 1st app. 350.00
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96-99, 256 & 301-reprints-exist 55.00
100-G.S.-Men vs New X-Men 50.00
101-Phoenix-x-gene conds.des 45.00
102-107, 110-Origin Storm 23.00
108-Byrne & begins-n X-Men, see Marvel Team-Up #53 for 1st Byrne X-Men 45.00
109-1st Vindicator 36.00
110, 111 ..... 23.00
112-119 ..... 20.00
120-1st app. Alpha Flight (cameo) 40.00
121-Alpha Flight (1st full story) 45.00
122-128, 123-Spider-Man x-over 18.00
129-1st app. Kitty Pryde (began Dark Phoenix saga 24.00
130-1st app. Dazzler by Byrne (2/80) 20.00
131-135 ..... 16.00
136, 138 ..... 14.00
137-Power Man vs. double size 16.00
139-Wolver-nes new costume 30.00
140-Alpha Flight app. (also #141-), ... 28.00
141- intro Rulk-e X Men Intro Rachel (Phoenix !) 30.00

X-MEN
Oct, 1991-Present (1.00/1.25 color)
Marvel Comics Group
1-(1.50 2 rpts) Four different covers (a-d) by Jae New team & Lee-c/a-begins, ends #11 ..... 5.00
1-(3.95)-Prestige ed. (cover e); double-gatefold-c (coated stock) 6.00
2-7, 4-Wolverine back to old costume(1/92) same date as Wolverine #50, 6-Sabertooth-c/sty. Tylenol-(1-0)- 4.00
6-59 ..... 5.00
8-10, 8-Gambit vs. Bishop-c/story, 9-Wolverine vs. Ghost Rider, 10-return of Longshot 4.00
11-13, 11-cast tie-c/a, 12, 13-Thibert-c/a 3.00
11-Silver ink 2nd print, come w/X-Men board game 4.00
14-16-1 55-c/1-Polybagged w/trading card 5.00
17-24, 25-29, 27, 28, 29 Sabretooth app. 2.00
25 (3.50, 52 pgs.)-Gambit teleportation-c/a, 30th anniversary issue 6.00
25-30th anniversary issue; B&W-c, w/Magneto in color & Magneto Hologram, no price on cover 25.00
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31, 34-Arc-Sentinels-pt. 1 & 2, Hudson's cast shot-c 5.00
32, 33, 32-Begin 1.50-c, bound-in card sheet, 33-Gambit & Sabretooth-c/a 2.00
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38-44, 40-45, 41-54, 42, 43-Smith-a, 46, 48-Onslaught, 51-Wold-s begins, 53-Onslaught, 54-Xavier revealed as Onslaught, Juggernaut app. 2.00
45 (2.95)-sns. Onslaught 4.00
45 (2.95)-sns. Onslaught, wrap-around c 4.00
50 (3.95)-sns. Onslaught, wrap-around foil-c 5.00
50 (3.95)-variant-c 2.00
Annual 1 ('92, 2.25)-Lee-c & layouts 2.50
Annual 2 ('93, 2.95)-Polybagged w/card, intro. Empyrean 4.00
Annual 3 ('94, 2.95, 68 pgs.) 4.00
-Special '95-(3.95) 4.00
-"Ashcan" #1 ..... 1.00
-Fatal Attractions ('94, 37.95, 1?th o?c-Factor #92, 6-Force #25, Cyclops, X-Men #304, X-Men #25, Wolverine #75, Excalibur #71 ..... 18.00
-God Loves, Man Kills (8/94, 6.95, Graphic novel) 7.00
-The Coming of Bishop-(95, 12.95, TPB) w/Xmcanny X-Men #282-285, #287-288 ..... 13.00

X-MEN ADVENTURES (TV)
Nov 1992-Present (1.25, color)
Marvel Comics
1-Based on the TV cartoon series 5.00
2-5, 3-Magneto-c/story 3.00
6-10, 6-Sabretooth-c/story, 7-Cable-c/story 10-Archangel guest star 2.00
11-14, 11-Cable-c/story 1.25
15-(1.75, 52 pgs.) 1.75

VOLUME II
1, 1A-4-Based on card sheet 1.25
9-13, 9-Begin 1.50-c 1.50

VOLUME III
1-13, 1-(3/95) 1.50

X-MEN 2099
Oct, 1993-Present (1.25/1.50, color)
Marvel Comics
1-(1.75)-Foil-c; Ron Lim/Adam Kubert-c/a 2.00
1-2nd printing (1.75) 1.75
1-Gold Edition (15,000 made); sold thru Diamond for $39.00 ..... 20.00
2-(7.Lim-c/a)-begin, 3-Death of Tim 1.25
8-10, 8-Begin 1.50-c; bound-in trading card sheet 1.50
20-24, 20-34, 32-Ramos-c 2.00
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Special 1-(3.95) 4.00

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1994 (3.95, color)
nn-Wraparound chromium cover 7.00
nn-(49,995) Gold logo 50.00

ALPHA FLIGHT
Dec, 1985-No. 2, Dec, 1985 (Mini-series)
1, 2-Paul Smith-a 4.00

AND THE MICRONAUTS, THE
Jan, 1984-No. 4, April, 1984 (Mini-series)
1-4-Golden-c/a(p) in all 1.50

ARCHIVES
Jan 1995-Apr 1995 (2.25, color, limited series)
1-4, 1-3-Featuring Legion, Claremont-s, Sienkiewicz-a, 4-featuring Magneto 2.25

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1-3 1995-Present (2.95, color, limited series)
1-2-Reprints earlier Capta in Britain stories 3.00

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1995 (2.95, color, one-shot)
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No. 46, Apr 1990-Present (1.25/1.50)
46-69, 71-73, 80-89 (1.95) 90-99 ..... 1.25
70, 79, 90-97 (1.75, 52 pgs.)-99-#1166 ..... 1.75
100-112; 100-Begin 1.50-c 104-1st Mr. Sinister 1.50

CLASSICS
Dec, 1983-No. 3, Feb, 1984 (2.00 Baxter paper)
1, 2, X-Men-c/by K. Adkins 3.00

FIRSTS
Feb 1996 (4.95, color)
1-w/Avengers Ann #10, Winc, X-Men #266, Uncanny X-Men #221 & Hulk #181 ..... 5.00

OMEGA
June 1995 (3.95, color, one-shot)
nn-End of Age of Apocalypse 5.00
nn-(49,995)-Gold ed. 50.00

PRIME
July 1995 (4.95, color, 56 pgs.)
nn-X-Men Reality Returns 5.00

SANITIES
1995 (9.95, color, one-shot)
nn-reprints 6.00

SPOTLIGHT ON... STRANAMMERS (see X-Men 1044)
1995-No. 2, 1995 (1.95/2.50, 52 pgs.)
1, 2, Stanjammers 4.50

SURVIVAL GUIDE TO THE MANSION
Aug, 1993 (6.95, color)
1-Sabretooth, Lobo! 10.00

...THE EARLY YEARS
May 1994-Sep 1995 (1.50, color)
1 'Nfo-t/X-Men #1-16 w/new-c 3.50
17 (2.50) -t/X-Men #17-18 ..... 2.50

THE ULTRA COLLECTION
Dec 1996-Apr 1995 (2.95, color, limited series)
1-5-All p-ups, no story, 1 Bornston gatefold-c of X-Force; 5-w/aluminum gatefold-c-w/pull-out poster 2.00

THE WEDDING ALBUM
1994 (2.95, color, magazine size)
1 world-ng of Scott Summers & Jean Grey 3.00

ULTRA 3D PREVIEW
1995 (2.95, color)
nn-Kubert(s)-a 3.00

UNLIMITED
1993-Present (3.95 color 68 pgs.)
1 ..... 7.00
2, 4-9, 13, 2-Magneto origin 11 Magneto & Rogue 4.00
3-Sabretooth-c/story 5.00
10 Dark Riders' Return's Begin 6.00

VISIONARIES
1995 (8.95 color, TPB)
nn-Kidaro & Ray Kubert-a 9.00

VS. DRACULA
Dec, 1993 (1.75 color, 52 pgs.)
1-(1-Mc Ann-a) 1.75

VS. THE AVENGERS, THE
Apr, 1987-No. 4, July, 1987 (1.50, color, mini-series)
1 ..... 3.50
2-4 ..... 2.50

X-NATION 2099
Mar 1996-Present (1.95, color)
Marvel Comics
1-(3.95) wrap-around, Foil-c, Ramos-c/p) 4.00
2-5, 2.3-Ramos-a, 4-Excal-a/c/p, 5-Excalibur app. (cameo) 2.00

X-O MANOWAR
Feb, 1992-Present (1.95/2.25/2.50, color)
Valiant
1-Partial origin; Barry Smith-a(p) 15.00
2-Barry Smith-c(p) 10.00
1 Layton-c(i) 8.00
6-1st app. Shadowman (cameo) 10.00
5 & 5 B Smith-c, & Dello a(p), 7 & Unity x over

X-Men #33

X-Men Unlimited #1

7-Miller-c 5.00
9-13, 12-1st app. Randy Calico 4.00
14, 15-Portals-c/stories 4.00
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25-(2.50)-Cortacles bound-in Armorines #0 ..... 3.50
44-46-(2.50); 50-X, 50-O, 51, 52, 53-Sears-s/a 2.50
0-(8/93, 3.50)-Wraparound embossed chromium-c by Joe Quesada, origin Solar app 3.50
0-Gold 20.00
-Retribution (1993, 9.95, TPB)-Polybagged w/copy of X-O Database #1 ..... 10.00
Yearbook 1 (4/95, 2.95) 3.00

X-PATROL
Apr 1996 (1.95, color)
Marvel Comics
1-"Amalgam Comics" Cnzz-a(p) 2.00

X-TERMINATORS
Oct, 1988-No. 4, Jan, 1989 (1.00, color, mini-series)
Marvel Comics
1 ..... 3.00
2 ..... 1.75
3, 4 ..... 1.25

X-UNIVERSE
May, 1995-June, 1995 (3.50, color, limited series)
Marvel Comics
1-2-Die-In "Age of Apocalypse" 5.00

YAKKY DOODLE & CHOPPER (TV)
Dec, 1962 (Hanna-Barbera)
Gold Key
1 ..... 45.00

YELLOW CLAW (See Giants Size Man-Thing 1-4)
Oct, 1956-No. 4, Apr, 1957 (All 10¢ issues)
Atlas Comics (Marvel)
1-Origin by Maneely 550.00
2-Kirby-a 450.00
3, 4-Kirby-a, 4-Kirby/Severin-c 425.00

YELLOW SUBMARINE
Feb, 1969 (Iconic size, 68 pgs.)
Gold Key (Beatles movie tie-in)
95006-907 (#06)-pull-out poster 185.00
-Without poster 50.00

YOUNGBLOOD (Image Comics/Extreme Studios)
(See Brigade #4 & Megaton Explosion)
Apr, 1992-No. 4, Feb, 1993 (1.95/2.50, color)
No. 0, June, 1994 (No #57)-Present (3.50, color, on-going series)
0-(12/92, 1.95)-Contains 2 cards, 2 cover v/green or beige tags, w/maior #0 coupon 2.00
1-Contains 2 cards, Liefeld c/a in all (1st image comic). 5.00

Youngblood #5

flip-book 3.00
1-2nd printing 3.00
2-(Jun, '93)(2 stacks)-w/2 cards, flip-book, 1st app. Shadowhawk, Prophet, Bezerkers, Kirby & Darkthorn, ... 3.00
2-2nd printing (1/93) 2.00
3 5.7-10; 3-(Oct., 8/92 stacks)- w/2 cards, flip-book, 1st app. Supreme in back-up, 4-(12/93)-2nd app. Keown's The Pitt, Bloodstrike app., 7,8-Liefeld-c(p)/a(p)/Jo, 8,9-(9/94), 9-(Valentine-a)/Jo/Ty 2.50
6-(3.50, 52pgs)-Wraparound-c 3.50
...Battlezone 1 (MMF-c, 4,993 made, 1,385-Arsenal book; Liefeld-c(p) 2.00
...Battlezone 2-(7/94, 2.9% Wraparound-c 3.00
...Starbase 1 (7/96, 2,300-Full-cut punnell; 1st app. Tyrax & Xamot 2.50
VOLUME II 2.50
Sep 1995-Present (2.50, cn-sn)
1, 2, 3, 7 (Mar. a(p), 3 variant c(3), "Babewatch, 4 "Extreme Destroyer" pt. 4, polybagged w/gaming card,
5 -variant c, 6-Angela & Glory app., 7-Shadowhawk 2.50
G-(4.99) 3.00
RPB (9/96, 16.95) 17.00

YOUNGBLOOD: STRIKEFILE
Apr1995-Feb 1995 (1.95/2.50/2.95, color, began as mini-series)
Image Comics/Extreme Studios
1-Flip book w/Liefeld-c/a in all; 1st app. The Allies, Leper, & Glory (note #3 Gold ed.) 2.00
2-4, 11-(2.50), 13-Polybagged w/trading card 2.50
5-10-(2.95), 5-Liefeld-c(p), 8 & 9-(1/94), 8.5 Platic c 3.00

YOUNG MEN
No. 24, Dec. 1953- No. 28, June, 1954
Atlas Comics
24-Origin Captain America, Human Torch & Sub-Mariner which are revived, Red Skull app. 850.00
25-28 25-Krueta-c/a 600.00

YOU'RE UNDER ARREST
Dec 1995- Present (2.95, BW/limited series)
Dark Horse Comics
1-6 w/mags 3.00

ZEALOT
Aug 1995-Present? (2.50, color)
Image Comics/Widstorm Productions
1-3 ..... 2.50

ZEN INTEGALACTIC NINJA
1987, (1.75, B&W)
1,2-Coppoglie-Stern and Coe 5.00

ZEN INTERGALACTIC NINJA: APRIL FOOL'S SPECIAL
1994 (2.50,B&W)
Parody Press
1-w/flip story of Renn Intergalactic Chihuahua 2.50

ZEN INTERGALACTIC NINJA (Enmity)
Jun, 0, June-July 1993-No 3, 1994 (2.95, B&W)
0-3, 0-Gold foil stamped-c, photo-c of Zen model,
1-3-foil stamped-c 3.00
0-(1993, 3.30)...AT New Color Special; chromium-c by Jae Lee 3.50

...COLOR
1994-Present (2.25, color)
1-(1.95)-Chromium cle cut-c 4.00
1-(2.25-c) 2.25
0-(2.25) Newsstand, see see-c, a/ At New Color Special #0 ..... 2.25
2-(2.50)-Flip-book format 2.50
2-(3.50)-Flip-book format; poly/bagged w/Prism ..um trading card 3.50
3-5-(2.50) 2.50
6-(2.95), P- 3.00
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...Ashcan - Tau of the Universe -(No price) Flip cover
...MILESTONE
1994-No 3, 1994 (2.95, color, limited series)
1-3-Gold foil logo; Defend the Earth 3.00
...SPRING SPECTACULAR
1994 (2.95, B&W)
1-Gold foil logo 3.00

STARQUEST
1994-Present (2.95, B&W)
1-7-Gold foil logo 3.00
THE HUNTED
1993, No. 1, 1994 (2.95, BB/b)
1, 2-(95)-Newsstand edition, foil logo 3.00
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2, 3-(2.95)-Foil logo 3.00

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No. 4,(4.11, Sept. 1994-No. 0(#5), Oct, 1994 (1.50, color limited series)
DC Comics
4(#1)-0(#5) 1.50
"Ashcan" (1994, Free, B&W, 8 pgs.) 11.50

ZORRO
Jan 1966- Mar 1968 (A- photo-c)
Gold Key
1-Toth-a, ... 55.00
2,4,5,7 9-Toth-a 35.00
3,6-Tuska-a 28.00

ZORRO
Nov 1993-Nov 1994 (2.50, color)
Topps
0-(11/95, 1.00, 20 pgs.) 1.00
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2 Lady Rawhide app & int 'n cov, etc. 3.00
3-1st app. Lady Rawhide 4.00
5-Lady Rawhide app. 5.00
10 (2.95)-Lady Rawhide-c & app 4.00

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JUST PLAIN STUPID
Part Three

As a very evil man once said, if you lie big and loudly, and repeat your lie often enough, people will accept your lie as the truth. That nazi monster didn't happen to mention that, once started, some lies grow all by themselves, without a central malicious intelligence behind them. Sometimes, for the cement to harden, for a lie to really take hold, all it takes is lazy minds letting lazy mouths recite unchallenged assertions. In time, an outrageous fiction can become accepted as historical fact. You can see this process in action on our campuses. In another decade, folks might actually believe that, defying time and space, the Ancient Greeks stole all their ideas from Egyptians, who were so ahead of their time, or ours, that they built the pyramids using telekinesis. (They *are* teaching this fluff. Honest.)

This all might sound irrelevant to the comics biz, but our industry is once again poised to make terrible mistakes based on history that never took place. We're not alone in this. Each and every field of entertainment is haunted by anecdotal evidence that would seem to make a case that the media exert a powerful, even life-threatening influence on human behavior. These anecdotes merit closer examination; Lord knows the reporters won't provide it, strangely unconcerned as they are about anybody's First Amendment rights but their own.

There's the one about the kids who burned down their home because they were inspired by *Beavis and Butt-head*. Did your TV news report that it turned out that the kids' home didn't even have cable reception, the only way to get MTV and *Beavis*? Or how about the one about the teens who laid down in traffic, imitating a dumb movie? Did you happen to hear that kids in that town had been pulling that idiotic stunt for years before the movie ever came out? And the one that got our moral arbiters and politicians really going, when a couple of sick creeps incinerated a New York subway attendant. That was blamed on a movie too (and still is) even after the cops determined that the creeps hadn't seen the movie.

Thanks primarily to TV, we in comic books have got a yarn as good as any of those aimed right at us.

TV producers assume their audience has got the attention span of a neutrino. The average TV news item is *nine* seconds long. It follows that, in an hour-long broadcast, they've got to run a great big heap of stories no matter how negligible the subject. So every few years, during a particularly slow news day, a TV news producer will scrape the mold off their old scare story about comic books. It'll flicker across the screen for about as long as it takes to inhale. It'll be forgotten by nearly every viewer by the next Nike commercial but comics folks will still get that old chill, and you'll hear the words: *Is this the next Wertham?* Well, no, and old Wertham himself was actually not such an awfully big deal, but that's another story.

Anyway, as the TV "journalists" move their steadycam across shots of snarling superheroes with torn shirts or busty babes in G-strings, they've got to give the thing a soundtrack, and that means the talking heads have to talk. Very often, they'll talk about how kids in the fifties got themselves maimed and even killed by imitating Superman, wearing towels around their necks and jumping out windows. Everybody knows that happened, right?

Well, I don't know it happened. Maybe something like that actually did take place, but I seriously doubt it, and for several reasons. Knowing how aquiver the name of a longdead pop shrink who wrote a stupid book leaves comic-book people, I'd think that if even one kid had died playing Superman, we'd all know the kid's name. Let's call him Chuckie. Anytime the cops found an issue of **Spawn** in some reprobate's bedroom, everybody'd murmur: Is this the next Chuckie? Also, if kids were killing, or even hurting themselves imitating superheroes, when and why did they all stop? Did natural selection run its course? Or did the kids of America all get smarter?

And if comic books have such a mind-warping, intoxicating effect, how come we can't get the kids to buy them?

It's nonsense. Just plain stupid nonsense, supported by fabricated statistics and untrue stories, recited and recited until people with other things on their mind, and people naive enough to believe everything they hear on TV, accept them as Gospel. It has been a costly tactical error that we have left all that garbage unchallenged. You can't win a debate with the censors without directly challenging the flotsam they offer up as evidence, and the central premises that float atop it. If you accept their spurious claim that entertainment is a form of mind-control, which would render all art and literature nothing more than propaganda, you're simply negotiating a surrender. Give them a little censorship, and all you've done is whet their appetite.

Which brings us to cover advisories, and why they do us every bit as much good as a mouthful of rat poison. It also brings us to yet more widely-believed nonsense.

On the face of it, the little apologies printed on comic book covers seem like small potatoes indeed. It's what they represent, and where they will lead us, that make them lethal. There is good reason that the wider publishing industry has not caved in on this issue, as have most comic book publishers, including, sadly, my own. Book publishers recognize the threat they represent to the First Amendment, and to the very role of fiction itself. This is not to say that our use of the stupid things will threaten the rest of publishing. No. We'd only be sinking our own ships, just like we did with the Just Plain Stupid Comics Code.

Innocuous as they seem, by voluntarily using cover advisories, we hand the censors the most powerful weapon they could have: our sanction. We concede that they have a right to monitor our editorial and creative decisions, be their criteria, political or religious. To monitor, and, it's not a stretch at all to say, to *influence* those decisions. It's akin to keeping your mouth shut when an acquaintance steals your change purse, in hopes he won't take your wallet as well. Or, as Alan Moore once dryly observed, like shooting yourself in the foot so they'll feel so sorry for you that they won't shoot you in the *head*.

There's that, and the simple matter that the stupid things don't do any of the several wonderful things their proponents somehow imagine they do. Quite the opposite. We're using red meat as shark repellent.

More next issue.

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